



Strengthening arts, culture,
and creative expression as the
tools to cultivate a better
California for all.

Gavin Newsom, **Governor**
Anne Bown-Crawford, **Executive Director**
1300 I Street, Suite 930, Sacramento, CA 95814
(916) 322-6555 | www.arts.ca.gov

PUBLIC MEETING AGENDA

March 3, 2022
10:00 AM – 2:15 PM

Public meeting access will be provided online at
<https://arts.ca.gov/about/council-meetings/>

| | | |
|----------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------|
| 10:00 AM | 1. Call to Order | L. Gonzáles-Chávez |
| 10:05 AM | 2. Acknowledgment of Tribal Land | A. Bown-Crawford |
| 10:10 AM | 3. Roll Call and Establishment of a Quorum | K. Margolis |
| 10:15 AM | 4. Chair's Report TAB A | L. Gonzáles-Chávez |
| 10:25 AM | 5. Director's Report TAB B | A. Bown-Crawford |
| 10:35 AM | 6. Voting Item: Approval of Minutes from Previous Council Meeting • January 5, 2022 TAB C | L. Gonzáles-Chávez |
| 10:45 AM | 7. Public Comment Two forms of public comment will be offered: - Written comments will be accepted online prior to and during the Council meeting - Live comments will be accepted during this agenda item in the meeting via Zoom or phone. Live public comment may be limited to 2 minutes per person. Access and instructions will be provided at https://arts.ca.gov/about/council-meetings/ | K. Margolis |
| 11:15 AM | 8. Voting Item: Approval of panelists pool for 2022 TAB D | A. Kiburi |
| 11:30 AM | 9. Discussion Item: Discussion on grant allocations for Cycle A awards TAB E | A. Kiburi |

| | | |
|----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------|
| 11:50 AM | 9. Committee Update: TAB F <ul style="list-style-type: none"> Legislative Committee | J. Moscone C. Montoya |
| 12:00 PM | 10. Voting Item: Approval of Cycle B Guidelines TAB G <p>New Programs:</p> <ul style="list-style-type: none"> Folk and Traditional Arts Arts and Accessibility <p>Returning Programs:</p> <ul style="list-style-type: none"> Statewide and Regional Networks Individual Artist Fellowships Administrators of Color Fellowship Technical Assistance: Cultural Pathway | L.González-Chávez C. Montoya |
| 1:00 PM | Break | |
| 1:30 PM | 11. Voting Item: Approval of Cycle B Guidelines (cont.) TAB G <p>Creative Youth Development Funded Programs:</p> <ul style="list-style-type: none"> Artist in Schools Artists in Schools-Exposure Arts Integration Training JUMP StArts Creative Youth Development (formally Youth Arts Action) | L.González-Chávez C. Montoya |
| 1:50 PM | 12. Update on California Creative Corps Pilot Program: Community Panel meetings/Guidelines development | A. Bown-Crawford |
| 1:55 PM | 13. Future Agenda Items Roll Call | L. González-Chávez K. Margolis |
| 2:05 PM | 14. In Memoriam | C. Montoya |
| 2:15 PM | 15. Adjournment | L. González-Chávez |

- All times indicated and the orders of business are approximate and subject to change.*
- Any item listed on the Agenda is subject to possible Council action.**
- A brief mid-meeting break may be taken at the call of the Chair.*
- The CAC retains the right to convene an advisory committee meeting pursuant to Government Code Sec. 11125 (d).*
- Per Executive Order N-29-20, the Council Meeting will be held via teleconference. There will be no physical meeting location in order to comply with public health guidelines. If you need additional reasonable accommodations, please make sure you request no later than February 25, 2022 at 5 pm. Please direct your request to the Public Affairs Specialist, Kimberly Brown, at kimberly.brown@arts.ca.gov.*
- Public comment instructions will be provided at <https://arts.ca.gov/about/council-meetings/>.*
- Arts and cultural organizations or coalitions that wish to be scheduled on an upcoming agenda must submit a request to info@arts.ca.gov outlining a synopsis of their work and their purpose for inclusion at a Council meeting. All requests will be sent to the Council Chair for consideration, and may or may not be accepted and subsequently scheduled.*

TAB A

California Arts Council | Public Meeting | 3/3/2022

The full document will
be provided at a later
date prior to the
Council Meeting

Date: February 24, 2022

To: Chair Lilia Gonzáles-Chávez and Vice Chair Consuelo Montoya

From: CAC Programs Department

Re: Council Fact Sheet and Strategic Consideration for State-Local Partner Collaboration on Individual Artists Fellowship Program

TIMELINE:

2021

September- Council voted to pilot the Individual Artists Fellowship (INA) program, the first funding for individual artists the CAC had offered in almost 20 years.

October-

1. Council considered a proposal from the State-Local Partner Coalition requesting greater base funding of \$100,000 a year, plus additional funds for regranting in their counties. With the facilitation of Dr. Tamu Nolfo, Council utilized the Decision Support Tool and determined not to award regranting funds to the SLPs, but to raise the base funding to \$60,000 for a single year, citing the following opportunities and concerns:
 - *When we provide resources to communities that have been previously underserved and lack access, yes it can [address the root causes of inequity], especially with the focus being on small organizations. There isn't enough information at this time to know if we are reducing or increasing inequities.*
 - *We are using our networks to distribute/allocate the funding because that is better than a **top-down** distribution, and people are watching us do that because it is a model.*
 - *Our knowledge of what SLPs are doing and who they are is fragmented.*
 - *Tailoring to local needs is a benefit that could come out of this decision. Ownership needs to be shared.*
 - *At this point in time it does align with the state's need to fund in a **regionally** appropriate manner.*
2. Council voted to significantly increase the funding allocation for the INA program to a total of \$3,720,500.

2022

January - Council approved guidelines for the 2022 State-Local Partner program, which included the requirement for the "SLPs [to] collaborate with the CAC on implementing its Individual Artists Fellowship program. The SLPs will also support those artists in preparing and submitting their applications to the CAC for adjudication."

Data at the Request of Council

- An analysis of the pilot INA fellow cohort demonstrated significant geographic inequity. Of the 58 counties in the state, 32 of them had no fellows awarded. Additionally, three counties - Alameda, Los Angeles, and San Francisco - were significantly overrepresented in the grantee pool versus the total percentage of the population residing in those counties (*data analysis attached*).
- An open survey of individual artists statewide - including responses from 821 artists - demonstrated broad support for the program overall, with valuable insights on revised review criteria, funding categories and amounts, and additional non-monetary support for the fellows that are incorporated in the current INA guidelines (*survey overview attached*).

Strategic Framework

- The transition of the INA program structure to a collaboration with the SLPs in implementation supports numerous aspirational areas as articulated in the Strategic Framework:
 - **Geographic Equity:** Explore how to best address grantmaking equity for the disparate regions of the state. Utilize data analysis to assess present-day regional disparities among CAC grantees. Seek guidance from existing funding models that address how to identify and give preference to disadvantaged communities.
 - **Individual Artists:** Fund individual artists as a pilot. Requirements for such funding should entail benefits beyond the individual artist, extending to the community at large.
 - **State-Local Partner Funding:** Conduct a review to determine a timeline and process for increasing the amount of funding granted to the SLPs. This timeline should include a detailed process for assessment, capacity building, bolstered support, and compliance checks, as well as a plan for establishing participation by and benefits for all 58 counties.
 - **State-Local Partner Capacity Building:** Increase technical assistance and training to SLPs that meets the unique needs of each organization, as identified by research and evaluation. Ensure that SLP contracts are written to require adherence to key CAC policies and expectations, clearly outlining the role of the state-county partnership. Develop strategies to align SLP priorities with the priorities of the CAC, while allowing for flexibility and self-determination. Support the development and implementation of local plans that result in consistent quality and equity of service across counties.

Individual Artist Fellowships Grantee Data by County - Number of Grants & Population

| County | # of INA Grantees | % of INA Grantees | Total Population | Percentage of Population |
|-------------------|-------------------|-------------------|------------------|--------------------------|
| Alameda | 28 | 15% | 1,682,353 | 4.26% |
| Alpine County | 0 | 0% | 1,204 | 0.003% |
| Amador County | 0 | 0% | 40,474 | 0.10% |
| Butte County | 0 | 0% | 211,632 | 0.54% |
| Calaveras County | 0 | 0% | 45,292 | 0.11% |
| Colusa | 1 | 1% | 21,839 | 0.06% |
| Contra Costa | 7 | 4% | 1,165,927 | 2.95% |
| Del Norte County | 0 | 0% | 27,743 | 0.07% |
| El Dorado County | 0 | 0% | 191,185 | 0.48% |
| Fresno | 4 | 2% | 1,008,654 | 2.55% |
| Glenn County | 0 | 0% | 28,917 | 0.07% |
| Humboldt | 1 | 1% | 136,463 | 0.35% |
| Imperial County | 0 | 0% | 179,702 | 0.45% |
| Inyo County | 0 | 0% | 19,016 | 0.05% |
| Kern | 2 | 1% | 909,235 | 2.30% |
| Kings County | 0 | 0% | 152,486 | 0.39% |
| Lake County | 0 | 0% | 68,163 | 0.17% |
| Lassen County | 0 | 0% | 32,730 | 0.08% |
| Los Angeles | 77 | 41% | 10,014,009 | 25.33% |
| Madera County | 0 | 0% | 156,255 | 0.40% |
| Marin | 2 | 1% | 262,321 | 0.66% |
| Mariposa County | 0 | 0% | 17,131 | 0.04% |
| Mendocino County | 0 | 0% | 91,601 | 0.23% |
| Merced County | 0 | 0% | 281,202 | 0.71% |
| Modoc County | 0 | 0% | 8,700 | 0.02% |
| Mono County | 0 | 0% | 13,195 | 0.03% |
| Monterey County | 0 | 0% | 439,035 | 1.11% |
| Napa County | 0 | 0% | 138,019 | 0.35% |
| Nevada County | 0 | 0% | 102,241 | 0.26% |
| Orange | 4 | 2% | 3,186,989 | 8.06% |
| Placer County | 0 | 0% | 404,739 | 1.02% |
| Plumas County | 0 | 0% | 19,790 | 0.05% |
| Riverside | 2 | 1% | 2,418,185 | 6.12% |
| Sacramento | 7 | 4% | 1,585,055 | 4.01% |
| San Benito County | 0 | 0% | 64,209 | 0.16% |
| San Bernardino | 2 | 1% | 2,181,654 | 5.52% |
| San Diego | 14 | 8% | 3,298,634 | 8.34% |
| San Francisco | 19 | 10% | 873,965 | 2.21% |
| San Joaquin | 2 | 1% | 779,233 | 1.97% |
| San Luis Obispo | 1 | 1% | 282,424 | 0.71% |
| San Mateo | 3 | 2% | 764,442 | 1.93% |
| Santa Barbara | 1 | 1% | 448,229 | 1.13% |
| Santa Clara | 2 | 1% | 1,936,259 | 4.90% |
| Santa Cruz | 2 | 1% | 270,861 | 0.69% |
| Shasta County | 0 | 0% | 182,155 | 0.46% |
| Sierra County | 0 | 0% | 3,236 | 0.01% |
| Siskiyou | 1 | 1% | 44,076 | 0.11% |
| Solano County | 0 | 0% | 453,491 | 1.15% |
| Sonoma County | 0 | 0% | 488,863 | 1.24% |
| Stanislaus | 1 | 1% | 552,878 | 1.40% |
| Sutter County | 0 | 0% | 99,633 | 0.25% |
| Tehama County | 0 | 0% | 65,829 | 0.17% |
| Trinity County | 0 | 0% | 16,112 | 0.04% |
| Tulare County | 0 | 0% | 473,117 | 1.20% |
| Tuolumne County | 0 | 0% | 55,620 | 0.14% |
| Ventura | 2 | 1% | 843,843 | 2.13% |
| Yolo | 1 | 1% | 216,403 | 0.55% |
| Yuba County | 0 | 0% | 81,575 | 0.21% |
| | 186 | | 39,538,223 | |

Counties Overrepresented in Grantee Pool

Counties Underrepresented in Grantee Pool

Individual Artist Fellowships Grantee Data by County - Counties with Zero Grantees

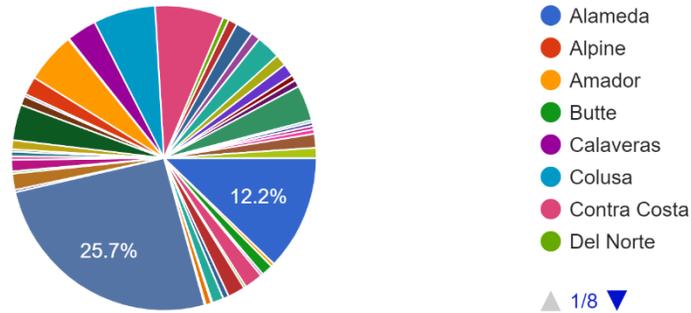
| County | # of INA Grantees | Total Population |
|--------------------------------------------------------|-------------------|-------------------|
| Alpine County | 0 | 1,204 |
| Amador County | 0 | 40,474 |
| Butte County | 0 | 211,632 |
| Calaveras County | 0 | 45,292 |
| Del Norte County | 0 | 27,743 |
| El Dorado County | 0 | 191,185 |
| Glenn County | 0 | 28,917 |
| Imperial County | 0 | 179,702 |
| Inyo County | 0 | 19,016 |
| Kings County | 0 | 152,486 |
| Lake County | 0 | 68,163 |
| Lassen County | 0 | 32,730 |
| Madera County | 0 | 156,255 |
| Mariposa County | 0 | 17,131 |
| Mendocino County | 0 | 91,601 |
| Merced County | 0 | 281,202 |
| Modoc County | 0 | 8,700 |
| Mono County | 0 | 13,195 |
| Monterey County | 0 | 439,035 |
| Napa County | 0 | 138,019 |
| Nevada County | 0 | 102,241 |
| Placer County | 0 | 404,739 |
| Plumas County | 0 | 19,790 |
| San Benito County | 0 | 64,209 |
| Shasta County | 0 | 182,155 |
| Sierra County | 0 | 3,236 |
| Solano County | 0 | 453,491 |
| Sonoma County | 0 | 488,863 |
| Sutter County | 0 | 99,633 |
| Tehama County | 0 | 65,829 |
| Trinity County | 0 | 16,112 |
| Tulare County | 0 | 473,117 |
| Tuolumne County | 0 | 55,620 |
| Yuba County | 0 | 81,575 |
| | | 4,654,292 |
| TOTAL CA POPULATION | | 39,538,223 |
| % Population Living in Counties with 0 Grantees | | 12% |

CAC Individual Artist Fellowship Fieldwide Survey Response Overview

The survey ran in February 2022 and responses collected from 821 anonymous individual artists. Additional open-ended narrative response data was also collected that is not included in this snapshot.

In which county do you reside?

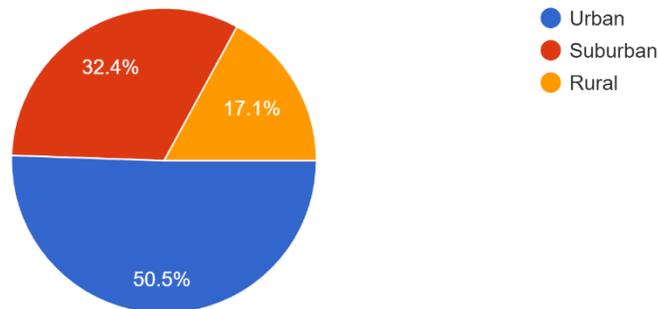
821 responses



[Not visible in overview slide: additional 50 counties – respondent pool represented all 58 counties]

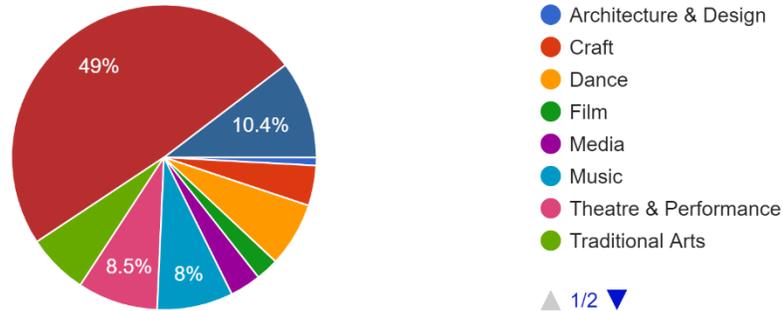
How would you describe the area in which you reside?

821 responses



Which of these would you identify as your primary artistic discipline?

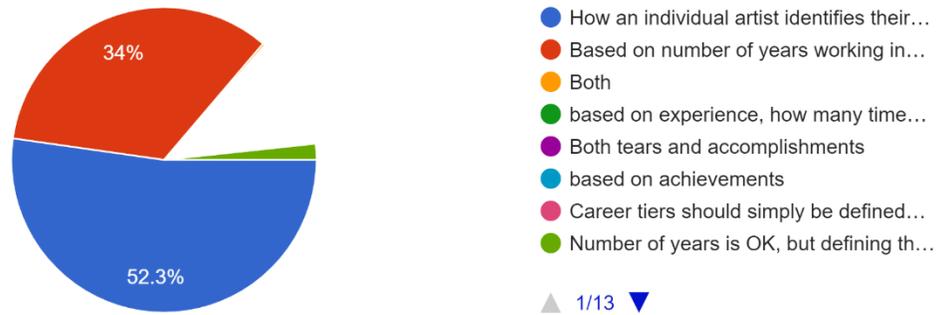
821 responses



[Not visible in overview slide: Visual Arts, Writing]

How do you think career tiers (Emerging, Established, Legacy) should be defined?

821 responses



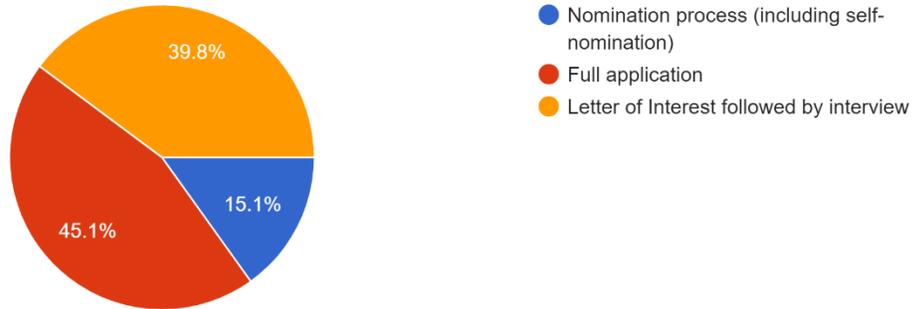
In addition to a cash award, which of the following support mechanisms would be most beneficial for the fellows?

821 responses



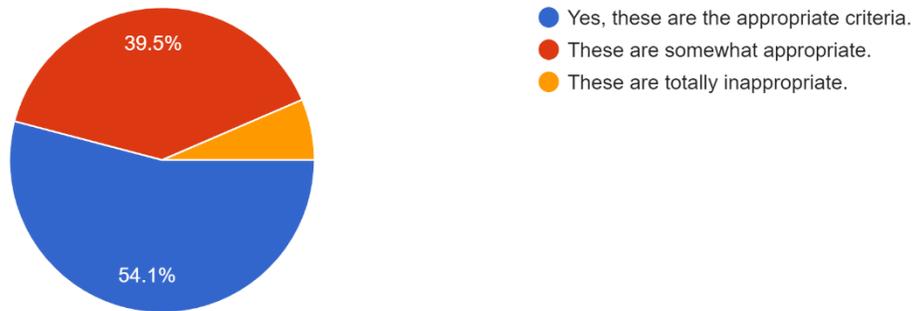
Which of the following application types do you think would be the most equitable and accessible?

821 responses



Applications in the pilot round of Individual Artist Fellowships were ranked based on the following review criteria: Artist's Narrative, Personal Impact,... appropriate review criteria for this grant program?

821 responses



The current funding levels are \$5,000 for Emerging Artists, \$10,000 for Established Artists, and \$50,000 for Legacy Artists. Given the total program, do you feel that these funding levels are appropriate?

821 responses



TAB B

California Arts Council | Public Meeting | 3/3/2022



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Director's Report from Anne Bown-Crawford

January 5, 2022

Welcome to our newest appointees

The staff of the agency would like to welcome our new gubernatorial appointees to the California Arts Council! We are grateful to Governor Newsom for the [4 recent appointments](#) of Roxanne Messina Captor, Gerald Clarke, Ellen Gavin, and Phil Mercado.

Staffing Updates

- I'd like to welcome our newest hire, Ruth Hansen, as our second AGPA Procurement and Grant Administrator. Her start date was March 2. Ruth comes to us from California State University Sacramento where she performed tasks related to budget, procurement, and customer service. Ruth will work closely with Carla Pareja and Nicole Sanchez to meet the needs of the agency's grant processing and procurement.
- We currently have a job opening, open until filled, for an SSM II to serve as our Programs Manager.
- We continue the process of increasing our staffing to the programs team, as well as hiring office technicians and one additional IT staff.

Special Initiative Updates

Update on California Creative Corps Pilot Program Development

There will be an update towards the bottom of today's agenda. A few key points about the work:

Staff is completing the draft program guidelines and application questions and requirements based on recommendations from the panel convenings. We will be sharing those with members from the statewide community panel so they can review and meet to offer their feedback. In early March our staff will finalize the guidelines, build the online application, and prepare to launch marketing and outreach. We are in the process of hiring the limited term staff needed to support this program.

Update on Creative Youth Development

We are in the process of hiring the limited term staff needed to open the 5 programs that will be supported by this funding over a 3 year time period. We will open these programs concurrently with Grant cycle B of this fiscal year.

FAQs campaign

I would like to repeat that our FAQ page on the website is still the best way to find answers to most questions quickly.

The **FAQ** page is our [one-stop resource](#) to answer the most commonly asked questions throughout the grant season – **now with regularly scheduled new updates**. We have posted answers to some of the most frequently asked questions about our current grant offerings on these [FAQ pages](#). Post-application questions have been newly added. This resource will be updated throughout the grant season. We encourage current awardees, and applicants to future grant opportunities, to check back for future updates. If anyone has questions about a grant offering after reviewing the grant guidelines and please check these pages.

Calendar for 2022 Council meetings is as follows, this is tentative and might be subject to change:

- 1.5.22** - Votes necessary to open Grant Cycle “A” January 19th
- 3.3.22** - Guideline approvals Grant Cycle “B”
- 5.12.22** - Funding allocation approval Grant Cycle “A”
- 7.28.22** - 2023 grant slate approval
- 8.18.22** - Evaluation Report
- 9.15.22** - 2023 Projected Allocations approval
- 12.8.22** - Elections

California Poet Laureate nomination process continues

All applications are currently in the Poet Laureate panelists’ hands for ranking, who will meet on Feb. 23rd to discuss rankings. A list of all the nominations as well as the top 3 candidates selected by the panelists will be sent to the Governor for his consideration by the end of the month.

Poetry Out Loud State Competition

All county competitions have concluded, and the county champions have been selected. The deadline for county winners POL video submissions, and written Poetry Ourselves submissions to our state competition is March 7th. We are excited to have Jack Mitchell, a distinguished theater teacher at Sac State and the retired lead of the California Department of Education’s unit on the secondary level for arts education, our own Council member Chelo Montoya who served in this role last year, and Donn Harris, Emeritus CAC Council member who has also served as a POL judge in the past! At some point soon we will bring the judges together to give a brief refresher course, and Judging will begin on March 11th. The CA state champion will be announced March 16th.

Move to new offices

Staff is presently packing up our entire office in preparation for the move. The moving company begins the actual move on Feb. 28th. DOJ, where we are currently located, has given us a hard deadline of March 1st to vacate, as they intend to move into our current space then. Our records retention specialist is working with all staff to guide them in the protocols for recycling, archiving, and packing. Clear instructions have been distributed, as well as boxes and labels for the boxes. The IT part of the move is herculean and is being deftly handled with our IT specialist coordinating the many layers of complexity this involves. We still are not sure whether the transition will be a seamless one or if we will have any sort of communications interruption at the end of the month. Needless to say we are following this closely and will let everyone know if and when there will be any disruption in our digital footprint.

At this point I would like to take the time to thank our entire staff for shouldering many “other duties as assigned” as we transition from one office to another, and one grant season to another, during a much telescoped timeline. This staff is small...but mighty. I am grateful for their persistence and passion to serve our arts ecosystem, especially under challenging times...during a pandemic.

TAB C

California Arts Council | Public Meeting | 3/3/2022



Strengthening arts, culture,
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DRAFT MINUTES OF PUBLIC MEETING

January 5, 2022
11:30 a.m. to 3:20 p.m.

The members of the California Arts Council convened via web conference to discuss and vote on various items as listed in the minutes below. The full audio and video of the meeting can be accessed [here](#).

PRESENT:

Council Members

Lilia Gonzáles-Chávez, Chair
Consuelo (Chelo) Montoya, Vice Chair
Vicki Estrada
Jodie Evans
Kathleen Gallegos
Alex Israel
Jonathan Moscone

Arts Council Staff

Anne Bown-Crawford, Executive Director
Ayanna Kiburi, Deputy Director
Mark DeSio, Director of Public Affairs
Kristin Margolis, Director of Legislative Affairs
Kimberly Brown, Public Affairs Specialist
Qiana Moore, Outreach & Events Coordinator
Wendy Moran, Graphic Designer

I. Call to Order

Meeting was called to order by Chair Lilia Gonzáles-Chávez at 11:31 a.m.

II. Acknowledgment of Tribal Land

Acknowledgment of Tribal Land was made by Director Anne Bown-Crawford.

III. Roll Call and Establishment of a Quorum

Legislative Director Kristin Margolis took roll call. Present were: Lilia Gonzáles-Chávez, Vicki Estrada, Jodie Evans, Kathleen Gallegos, Alex Israel, Consuelo (Chelo) Montoya, and Jonathan Moscone. A quorum was present.

IV. Chair's Report

Gonzáles-Chávez presented a [written Chair's report](#), which she summarized. She acknowledged that we are still living and working in a time of COVID, and in order to keep the arts in the forefront during this challenging time, the Council is adjusting and adapting to this new way of doing business. The Chair noted that during this time it is important to do the work of the California Arts Council, to read materials carefully, and to get information out to applicants. Chair Gonzáles-Chávez proposed doing away with Council committees – with the exception of the Legislative Committee – which would mean that issues come before the entire Council. “We just don't have enough members to fill all of the committee responsibilities, it also gives us an opportunity to try things a little differently,” she said. The Council agreed.

V. Director's Report

Anne Bown-Crawford gave the [Director's report](#). An effort has been made to hire new support staff, and she introduced the newest arts program specialist, Amy Garrett. The Director said several recruitments are in process “and we're increasing our staffing on the administrative side to enhance our ability to process grants and are currently interviewing for another procurement specialist.” Director Bown-Crawford pointed out that the Agency's website has a frequently asked questions site where people can go for answers on many topics. She noted there's also a calendar on the website for people to see important dates. Additionally, the Director said the CAC has begun the process – on behalf of the Governor's office – of finding the next Poet Laureate. A call for candidates has gone out and will close February 28th at 5 p.m., and soon there will be panel review process of candidates. The Governor will make the final decision.

VI. Voting Item: Approval of Minutes from December 7, 2021 Council Meeting

At 10:11 a.m., the Chair calls for the motion to approve the [December 7, 2021 minutes](#) with approved changes, of which there are none. Evans moves; Moscone seconds. The motion passes 7-0.

VII. Public Comment

Written public comment was submitted via an online form which opened 10 days prior to the meeting, and closed the morning following the meeting's end at 10 a.m. Live public comment was also heard during the meeting.

Live public comment:

The Executive Director of Media Arts Santa Ana commented on the Artists Fellowship Grant guidelines. He suggested that, in order to make the grants more equitable and to reach a larger number of

people – particularly in the Legacy Category– there be three tiers of funding. “I would recommend that for each of the categories, perhaps to have three tiers of funding, you know the five to 10 to 50 for each category and that artists choose which category, they want to apply in.”

Suzie Tanner of the Theatre Workers Project reported that they have not received any funds from the General Operating Relief Category even though they were notified last year that their organization had been successful in the grant process. This was putting a strain on their small budget.

Author Mary Crescenzo said she made two suggestions: 1). Establish a statewide roster of teaching Community artists so community organizations can search the database for qualified professionals who can address the needs of the community through arts engagement; and, 2). Establish a special committee to address funding for programs that will enrich the lives of older adults through artistic and cultural engagement.

Individual Artist Yulia Maluta said she’s noticed that San Francisco County gets a lot of grant funding and she’d like to know why other places like Santa Barbara County get much less.

Kim Maxwell, Executive Director of The Townies, said her organization operates on \$75,000 annually and was excited to learn in September of last year that it was to receive a \$28,000 grant. But despite reaching out to the CAC multiple times, they don’t know when the money is coming.

Artist Laurretta Coumarbatch advocated for disabled artists like herself.

Written public comment submissions:

- Jaime Lopez (She/Her/Hers), Butte County
I am interested in writing children’s books for foster children, I am an artist and writer. I raised 33 foster children and have a lot of helpful information.
I have learning disabilities and would need help filling out grant forms.
Question: Do you offer help with grant paperwork?
Thank you,
Jaime
- Jonathan C Lowe, Alameda County
This past summer, I served as a panelist for the CAC Individual Artist Fellowships (INA). I submitted my documentation as requested at the beginning of August, 2021. I have not yet received payment, nor have any CAC administrators contacted me about a delay. When can I expect payment?
- Attorney Vernelle S. Edwards (She/Her/Hers)
Regarding my daughter Eden Edwards INA-21-11119, her appeal was timely and properly filed, but we have not received a response.
- Thelma de Castro (She/Her/Hers), San Diego County
This past summer (2021) it was my honor and privilege to serve as a grant reviewer for the Individual Arts Fellowships. It was a learning experience for me to see the applications of California’s diverse artists. I appreciated the process, but am disappointed that, after several months, I have not been paid the promised \$300 stipend. When following up with CAC staff, the automatic replies provided no

information about when the stipend will be paid. I find it very strange that the CAC is not communicating about this matter. Please remedy the situation immediately. Thank you.

- Janis Butler Holm (She/Her/Hers), Los Angeles County

Please, please, please restore your partnership with the NADC. Disabled/otherly abled artists very much need your support.

- Anonymous (She/Her/Hers), Los Angeles County

Thank you for creating the Individual Artist Fellowship program! This type of direct support of artists is vitally needed!! I encourage you to continue this program and increase the number of awards as much as possible. In this first year, it was extremely competitive with an acceptance rate of about 5% at the "Established" tier, meaning a very small percentage of artists who truly need support are receiving it. Please consider and keep in mind any possibilities for increasing this number.

- Patricia Frischer (She/Her/Hers), San Diego Visual Arts Network, San Diego County

Item 8: Discussion: Equity Committee SLP Guidelines Edits

My name is Patricia Frischer and I represent 2500 visual arts resources throughout the county of San Diego through our organization the San Diego Visual Arts Network. With regards to the State/Local partnership, we would like to put in a plea for counties with large populations to have such 2 partnerships. In our case, it would be one for the City of San Diego and another for the County of San Diego as soon as a newly established County Arts Council or Commission will be formed. We feel representation county wide is an important part of a state/local partnership. It was Larry Baza's fervent wish that this happen as soon as possible.

- Terri Lloyd (Prefer not to answer), Los Angeles County

Many of the panelists who juried the grants programs over last summer, committed to making jurying the grants process a priority. One that took us away from finding work during the economic shut down and pandemic. One that took us away from our own art making. To date, many of us have yet to be paid for our commitment and service. It is a shame and embarrassment to have worked for an organization that is now several months behind in living up to its end of the agreement. Many of us don't have safety nets or jobs. Hurry up and wait is no becoming an absurd request. When do you plan to remedy this? And how will you remedy this sour taste for the next round of panelists?

- Anonymous

Is the Organization/Individual a current or former CAC Grantee? Arts & Cultural Organizations
General Operating Relief

Item 13: Future Agenda Items

In working with several small NPOs everyone is grateful for the support and resources that CAC provides. But, I can't help but bring to your attention the strain that we are feeling during this continued pandemic in waiting for the relief funds from 2020. We are all understaffed and overworked but when those funds don't make it to us, we can't service our communities and risk our orgs collapse. The fastest way, especially in a pandemic, for us to receive grant awards is through Electronic Funds Transfer and that is not an option. That is putting several smaller orgs in jeopardy. To date, 3 orgs that I know of have not received their checks and in danger of closing. Will future grant awards offer the option for EFT? How will CAC ensure that smaller orgs are taken care of through the award process so that communities are serviced with equity?

- Poetess Kalamu Chache (She/Her/Hers), San Mateo County, East Palo Alto Poet Laureate
Thank you for listening to the Poets in the State of California and being proactive by calling for nominations for a new California Poet Laureate to be appointed in 2022! May we never again have to experience an interruption or delay in this work being done in a timely manner in the future. Poets Are Rising!

- Cynthia Tom (She/Her/Hers), A PLACE OF HER OWN, San Francisco County
Is the Organization/Individual a current or former CAC Grantee? Local Impact, Organizational Development

Can you both ask permission of the artists that applied for the Legacy grant if they would like to be posted publicly and then have a place for us to be posted. The best thing other than the few artists who got selected for the 50,000 is to make the rest of us visible and let the public decide who they want to learn about. It is incredibly depressing to have done all that work to apply, not to mention the lifetime of work we created, pursue, applied for, bled for all for a simple email rejection letter. Could you put us in front of the public for achieving so much...I thought there should have been different categories. How can you compare visual and performing artists, literary, etc.? So sad that this is not going to grow in concept...be creative, how else can you help your California artists besides funding...it is Visibility.

- Sabra Williams (She/Her/Hers), Creative Acts

Is the Organization/Individual a current or former CAC Grantee? Arts in Corrections

Can the Arts Council please guarantee that RFPs will no longer require applications to be mailed in? Printing and mailing is prohibitive for many, and hazardous during a pandemic. No other grants (government or otherwise) require this outdated application method as mandatory. (However, having it as a *voluntary* option could be helpful for some.) Thank you.

- Mary Crescenzo (She/Her/Hers), Author: The Planet Alzheimer's Guide: 8 Ways the Arts Can Transform the Life of Your Loved One and Your Own, Los Angeles County
13: Future Agenda Items

Two items I would like to see as part of the goals/commitment of the Council: 1. A state-wide roster of teaching, community artists/cultural workers, and public speakers on arts advocacy in general as well as on specific topics addressing underserved communities including well, frail and those with special needs older adults (including those with Alzheimer's/dementia), so community organizations can search the database for qualified professionals who can, with paid compensation, serve those community organizations and address the needs of the community through arts engagement. 2. A special committee to address funding for programs that will enrich the lives of older adults through artistic and cultural engagement. It is my experience that this population sector is address when it comes to nutrition, housing and other resources but not the feeding of one's creative spirit that lives in all of us, not with busy work but with individual open-ended, sustainable, sequential, and intergenerational arts experiences to enrich self-expression, socialization, mobilization and quality of life for older adults. As an expert and pioneer in the field of arts engagement with older adults for decades, using different forms of art (not just visual), I can attest to the fact that such programs are highly beneficial, on physical, mental and emotional levels for this often forgotten population, when it comes to artistic and cultural enrichment.

- Anonymous (She/Her/Hers), San Francisco County

When will be the next time you ask for volunteer reviewers? I'm not sure if I'm referencing this correctly, but I've seen from time to time you ask for individuals to apply to be volunteer panelists or grant reviewers for CAC?

- Anonymous

Item 11: Update on California Creative Corps Pilot Program

Are the panelist announced for Creative Corps? I have applied but I haven't heard back and the website is not updated with the panelist list. I see that regional panels started.

https://arts.ca.gov/grant_program/california-creative-corps/

Can you please provide an update?

Thanks!

- Debra Gonella (She/Her/Hers), YoloArts, Yolo County

Is the Organization/Individual a current or former CAC Grantee? Artists in Schools, Arts in Corrections, Creative California Communities, Impact Projects, JUMP StArts, Local Impact, Organizational Development, Professional Development, State-Local Partnership, Veterans in the Arts

Item 8: Discussion: Equity Committee SLP Guidelines Edits

Dear California Arts Council members,

As a long time volunteer with a SLP, I am deeply disappointed and concerned with your recent decision to exclude organizations above \$250,000 for grant considerations.

Yesterday, I attended and listened to the CAC meeting regarding the Equity Committee report. Council member Kathy Gallegos' comment that "we found the data we wanted to see and those over \$250,000 can find lots of other places to find resources" was built on a faulty assumption. What data? What results were illustrated?

Those of us in small, rural and socially diverse and disadvantaged counties do not have "other places to find resources."

Over the past ten years, we have successfully conducted community development, increased access to an a very diverse population and grown an appreciation for the arts in Yolo County.

Equity and reaching underserved populations was our passion long before it became a "popular" term and recognized goal.

This has only been possible with CAC support - where making a case to why the arts are important is an essential and shared value.

In the last year, we have lost over \$100,000 CAC state funding and even more in community donations.

I strongly believe rural SLP's like YoloArts are severely impacted by these guidelines.

Please reconsider your guidelines. Use Equity as a guideline and requirement but reconsider penalizing small organization that are successful.

Thank you,

Debra Gonella

Volunteer

YoloArts Board of Directors

VIII. Discussion: Equity Committee – State-Local Partner Guidelines

The Equity committee presented a discussion regarding the State-Local Partner guidelines that included requiring an Equity Assessment. Vice Chair Montoya said the agenda item was intended as a discussion because at the Council's December 2021 meeting it was suggested a racial equity impact assessment be included in the guidelines. The Vice Chair noted that this is a priority of the Agency's Strategic

Framework, too. It was agreed that an Equity Assessment be included in the State-Local Partner guidelines going forward.

IX. Voting Item: 2022 State-Local Partner and Arts & Cultural Organizations General Operating Relief guidelines

Jodie Evans of the Programs Policy Committee presented the new Guidelines for approval. Chair Lilia Gonzáles-Chávez suggested the Council take action in two parts: 1) to accept or approve the recommendation being moved forward from the Program Policy Committee regarding the SLPs and the equity evaluation recommendation and 2) then vote on the General Operating (Gen Ops) Relief Guidelines.

Vicki Estrada made the motion and Kathy Gallegos seconded it on Part 1 (to accept or approve the recommendation being moved forward from the Program Policy Committee regarding the SLPs and the equity evaluation recommendation). A discussion followed, after which the Chair called for a vote.

Ayes: Estrada, Evans, Gallegos, Moscone, Israel, Montoya.

Noes: None.

Abstain: Chair Lilia Gonzáles-Chávez

The motion passed.

The Chair moved on to Part 2 (General Operating Relief Guidelines).

Kathy Gallegos moved that the Council accept the recommendation regarding Gen Ops. Jonathan Moscone seconded the motion. A discussion followed.

Kathy Gallegos noted that on Page 413 of the proposed guidelines it called for a one-to-one match of grant awards, which she thought put very small organizations at a disadvantage. Jodie Evans said that was old language from previous guidelines and should not have been in there. Director Ann Bown-Crawford concurred, as did the Chair.

The Chair called for a vote on Part 2.

Ayes: Estrada, Evans, Gallegos, Chair Gonzáles-Chávez, Moscone, Israel, Montoya.

Noes: None.

After the vote, Director Anne Bown-Crawford noted that in checking into Kathy Gallegos' concern about the one-to-one match, it was not removed from the Gen Ops guidelines but rather just the project-based grants. Legislative Director Kristin Margolis said there should be a new motion, a discussion of the new motion, and a vote on the new motion. Chair Gonzáles-Chávez said that before we get tripped up on a technicality and call for a new motion, discussion and vote, could they take an action to change that now. It was recommended the Council revise the language in the (project-based) guidelines regarding the matching funds required of small grantees beginning in 2022. Deputy Director Ayanna Kiburi reported that there is a requirement for a match with grants in the General Operating funding program, and she cautioned if the match was removed the CAC probably wouldn't meet the minimum (funding) requirement in the law. Chair Gonzáles-Chávez suggested looking back at the policies adopted

by Council regarding revenue tiers and match exclusions for small organizations and making needed adjustments, if any, at a future Council meeting.

Council breaks until 1:30 p.m.

X. Committee Updates

Council member Jonathan Moscone presented a [Legislative Committee update](#).

XI. Update on California Creative Corps Pilot Program

Council Member Estrada and Vice Chair Montoya [presented an update on the California Creative Corps Pilot Program](#).

XII. Public Comment

Robin Rodricks, executive director of the San Mateo County Arts and Culture, noted that in 2018 her county was one of eighteen to participate in the Arts in Correction (AIC) grant program and that it was successful. The county had budgeted to continue, but COVID hit. Therefore, San Mateo County just got back into resuming the program in 8-week sessions. She encouraged the CAC to continue AIC in county facilities.

Sabra Williams urged the CAC to stop taking mailed in RFPS and switch to electronic only. She also noted that a long time ago she had asked for the application notes related to the Artists Fellowship grant that she'd submitted but never received anything. She also asked for free grant writing courses for applicants who aren't successful.

Alexandra Urbanowski of Silicon Valley Creates, which is the SLP for Santa Clara County, thanked the Council for providing the SLP guidelines and also each member's commitment to the arts. She would like to see a list of the panelists who were selected for Creative Corps.

Unidentified presenter (does not identify who she is with or clarification of name). Working with cultural arts teachers who are masters in what they do but don't apply for grants because of the time-consuming process. She would like grant-writing help for them.

Daniel Kraus of Germany expressed an interest in being appointed to the Council by the Governor.

Loretta (no last name given) said she appreciated the recognition of Drakeo the Ruler. She wanted to know also if live meetings would resume after the pandemic.

XIII. Future Agenda Items

The Chair said she would like to discuss matching for small budget organizations. Jonathan Moscone wants to work on the decision-making tool, and he said there is an existing list of items to be discussed.

XIV. In Memoriam

- Wayne Thiebaud, who passed at 101, was recognized for his rich and luminous depictions of mid-century Americana which separated him from the classic Pop Art of the time. Mr. Thiebaud was a Sacramento resident and designed the CA Arts License plate.

- Joan Didion was heralded as a writer who engaged audiences in the realities of the counterculture of the 1960s and the Hollywood lifestyle.
- Betty White was recognized as an actress and comedian whose career spanned over eight decades.
- Gloria Jean Watkins, who went by the pen name “bell hooks,” was remembered as an author, professor, feminist, and social activist.
- Drakeo the Ruler was honored for his career as an American rapper from the West Coast.

XV. Adjournment

At 2:34 p.m., the Chair adjourns the meeting.

DRAFT

TAB D

California Arts Council | Public Meeting | 3/3/2022



Memorandum

1300 I Street, Suite 930, Sacramento, CA 95814
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: March 3, 2022

To: Council Members

From: Staff Panels Workgroup

Re: 2022 Panelist List

| |
|-----------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Council may make a motion to add the individuals listed in the attached spreadsheet to the pool of prospective peer review panelists.</p> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------|

The attached document lists individuals who applied between January 2, 2021 and February 13, 2022. to serve as peer review panelists for CAC grants. Upon Council approval, these 274 applicants will be added to the existing pool of approved panelists that totals 2200.

Note: Data entries were submitted directly by panel applicants; spelling, grammar and capitalization remain as originally recorded.



2022 GRANT REVIEW PANELS

Panel Applicants

Retrieval Date: February 13, 2022

This list contains potential panelists to be added to the pool for peer review panels. Approved panelists may be called upon to serve for up to three years.

Click a letter below to view biographies from applicants with corresponding last name.

| | |
|----------------------------------------------|----|
| A | 2 |
| B | 5 |
| C | 9 |
| D | 15 |
| E | 17 |
| F | 18 |
| G | 21 |
| H | 26 |
| J | 33 |
| K | 35 |
| L | 38 |
| M | 40 |
| N | 49 |
| O | 51 |
| P | 53 |
| R | 57 |
| S | 62 |
| T | 68 |
| U-V | 71 |
| W | 72 |
| Y | 74 |
| Z | 76 |
| Panelist Response Data | 77 |

Aaron, Ashley; Museum of Children's Art; Oakland, Alameda County

Ashley Aaron, M.A. is an educator, art enthusiast, self-proclaimed bibliophile, and a mother of two small humans. She is the inaugural Director of Community Arts at the Museum of Children's Arts and has been a Lecturer in the College of Ethnic Studies at San Francisco State University for over a decade, where she teaches Black Creative Arts. Prior to accepting a director role at MOCHA, she worked at MOCHA as a Teaching Artist. In her free time, her current favorite art practices are mixed media collaging and paint pour.

An avid museum goer, reader and lover of both the arts and the written word, Ashley curates art and literacy rich environments and programming for children and young people, where they see themselves and their communities mirrored in the curriculum, and as windows to the world and possibilities around them. She believes deeply that the arts should be accessible to all, and that providing children and young people with these types of experiences can be life changing. At MOCHA, Ashley develops community centered art programming for children, young adults, and families.

Abatemarco, Jill; Independent; Valley Village, Los Angeles County

I studied fine arts and earned a Bachelor degree in Fine Art from Massachusetts College of Art. My family is arts oriented with involvement in theatre, music, print, writing and visual arts collaborating with communities of color and the LGBTQ community.

Acedo, Andrew; NewFilmmakers Los Angeles (NFMLA); Chino Hills, San Bernardino County

I'm a recipient of the "2021 Impact-Maker to Watch" award from the City of Los Angeles, a UCLA graduate (Class of 2016) and a 1st generation Filipino American. I'm passionate about empowering BIPOC and the disabled communities to tell their stories through film and TV, and with my 5+ years working in the entertainment industry as the Events & Outreach Director for NewFilmmakers Los Angeles (NFMLA), I have a first-hand knowledge of how to effectively and consistently lift up their voices, particularly in event planning and execution. I'm enamored by filmmaking, particularly writing and directing, and after making several short films over the years, I understand the importance of patience and respect when the work takes a toll. I have an encyclopedic knowledge of film and enjoy lively discussions and debates regarding cinema. And by co-facilitating a class at UCLA for some of the brightest students in the world, I obtained a love for inspiring young minds to take action on issues that matter to them.

Adesokan, Akanke; Akanke Voice; Alameda, Alameda County

Akanke is a Singer-Songwriter with an energizing warm rhythmic spirit whose music enlivens Jazz, Folk, World, Reggae, Rock and whatever flourishes from the depths of her soul. She has been a member of several bands including; Cultural Expressions and Kolamanjaro, awarding her the opportunity to share the stage with such legends as King Sunny Ade, Johnny Guitar Watson and Chester "CT" Thompson of Santana, to name a few. Akanke is currently producing her debut solo project.

Afary, Kamran; California State University, Los Angeles; Los Angeles, Los Angeles County

Kamran Afary, PhD, RDT is an Associate Director of the Drama Therapy Institute of Los Angeles and an Assistant Professor of Intersectional Identities, Relationships, and Social Justice in the Department of Communication Studies at Cal State LA. Kamran is the author and

editor of several books including the just published *Communication Research on Expressive Arts and Narrative as Forms of Healing* (Lexington Books 2020), *Iranian Diaspora Identities: Stories and Songs* (Rowman and Littlefield 2020), and *Performance and Activism: Grassroots Discourse After the Los Angeles Rebellion of 1992* (Lexington 2009). Kamran is also author of two forthcoming chapters in *The Routledge Handbook of Critical Gang Scholars* and *Routledge History of Police Brutality*. Kamran is certified by the American Psychological Association to offer continuing education (CE) workshops in “Intersectional Identities in the Therapeutic Encounter.” Kamran presented a workshop on “Narradrama” for the Theatre Workers Project training in early 2020. He/they is the recipient of the 2020 Raymond Jacobs Memorial Diversity Award from the North American Drama Therapy Association and the 2016 Outstanding Lecturer’s Award from California State University Los Angeles.

Agor, Jacklyn; Puppet Master Marketing, VOX Femina Los Angeles, Arts for LA; Los Angeles, Los Angeles County

Jacklyn is an independent mother, marketer, and performer turned entrepreneur. Working with the entertainment industry’s largest brands including Nielsen, Universal Music Group, and AEG Live, Jacklyn has built data-driven business solutions to fill the seats and engage audiences for Taylor Swift, The Rolling Stones, Bon Jovi, Kanye West, Coachella, Stagecoach, The New Orleans Jazz Fest & hundreds more. Her love for the stage led her to create Puppet Master Marketing to offer marketing and management as a service for creators from all aspects of the creative spectrum. It is her personal mission to empower creators and innovators with a competitive advantage by creatively applying data and technology to their art and developing sustainable business. She is passionate about the arts and knows the importance of setting the stage, designing an experience, and how connecting with your audience can create fans for life.

Aldaraca, Brianna; Dramatic Results; Signal Hill, Los Angeles County

My current role is the Impact and Data Lead at Arts Education Agency, Dramatic Results, we’re working to impact the practice of education through arts, design and cultural pathways with both students and educators. I have the unique pleasure and skill set to switch my brain from analytical to creative on a daily basis to solve problems. My experiences span from crafting stories using graphic design, video production and writing to collecting and synthesizing evaluation and other data for making strategic decisions across an organization (development, programming, and marketing). Our entire team is made up of talented thinkers and doers, and I pride myself on my personal ability to spark curious conversations that lead to impactful solutions. In my 3 years with this agency I’ve participated in the grant writing process 5 times, from the early development stages to the fine tuning, nerve wracking, submission process. It’s been an incredible learning experience to work in an agency using design and human-centered approaches to solving problems that affect underrepresented communities (approaches historically reserved for the privileged and well resourced). It would be an honor to participate on the other side of the grants process.

Al-Samarrai, Noor; Noor Al-Samarrai; Berkeley, Alameda County

Noor Al-Samarrai is a poet and performer, the author of fieldwork-derived poetry collection, *EI Cerrito* (2018). Recognized by the Arab American Book Awards and named "the best piece of literature I have read in a long time," by poet and filmmaker Jonas Mekas, her work has also been supported by the Magnum Foundation, SF Intersection for the Arts, NYC's Center for Book Arts, and Mophradat. As a Fulbright Fellow in Amman, she studied oud with Omar Abbad,

taught at the University of Jordan, and collected oral histories with diasporic Iraqis for a manuscript about the emotional cartography of mid-20th century Baghdad. Her poetry has appeared in publications including Cosmonauts Avenue, Barrelhouse, American Chordata, Gramma Poetry, FR David, Sublunary, and Diagram. Her reporting and essays have been featured in GOOD Magazine, Atlas Obscura, and Pin-Up Magazine for Architectural Entertainment. She lives in Berkeley, where she tended three (and slaughtered one) roosters during the pandemic, grows garlic, and is infusing somatic practices into her writing.

Ammons Jr., Anthony; None; Oakland, Alameda County

i went to prison for a murder that i committed at 16 in 2001 and received 102 years to life for the crime i committed.i did 20 years and ws granted a commutation by gov. brown in 2018 and my sentenced ws reduced to 19 years to life.

Anderson, Bennett; The Music Center; Los Angeles, Los Angeles County

I have lived in California and Los Angeles since 2017 and have participated with arts organizations as a volunteer, patron, and employee.

Armen, Justine; ITVS; Oakland, Alameda County

Justine is a documentary film producer based in Oakland, California. She is producing PARASTOO, a documentary feature and is Executive Coordinator at ITVS. Justine has been working in the documentary field for nearly ten years. In 2013, she became an integral part of Telling Pictures, a media production company founded by Oscar-winning filmmakers Rob Epstein and Jeffrey Friedman. She was Assistant to the Directors on AND THE OSCAR GOES TO...and THE HELL-RAISER, and Assistant to the Producers on KILLING THE COLORADO. In 2019, END GAME, on which she was Assistant to the Directors, was nominated for Best Documentary Short at the Academy Awards. In addition to Epstein and Friedman, Justine has been privileged to work with numerous award-winning directors and producers including Ellen Bruno, Dawn Logsdon, Rebekah Fergusson and NC Heikin on her recently released feature LIFE & LIFE. Justine is passionate about social equity, criminal legal reform, prison abolishment, and supporting women of color in the arts. She has previously served on selection committees for the International Documentary Association's Documentary Awards, and currently serves on the Board of Directors of Love for our Elders.

Arnfeld, Rebecca; American River College; Sacramento, Sacramento County

I am an art history professor at American River College, and have taught art history for nearly twenty years. I am also a member of the Permanent Art Collection Committee at ARC. I have a BA in the History of Art and Architecture from UCSB, and an MA in Art History from UCD. Prior to working as a professor, I worked in a special collection arts library at the University of Oklahoma. Before that I was employed by the Remba Gallery in West Hollywood, and I began my professional arts work as an intern at LACMA.

Avila, Cristal; Baktun12 and El Teatro Campesino; San Juan Bautista, San Benito County

I am a Chicana actress, playwright, and director from Watsonville, CA. Born to campesino parents, I grew up amidst blooming apple orchards, nurtured by the stories and songs of fellow campesinos. Her work includes "La Sombra" (The Shadow), a solo performance about immigration trauma, loss of innocence, and the cycle of domestic violence, was featured at the Los Angeles Women's Theater Festival. Her full-length play "PIERNAS: The Story Between Our

Legs”is the story of resilience and struggle faced by all families, workshop premiered at El Teatro Campesino. Other work includes, “La Cortina de la Lechuga”(The Lettuce Curtain), a play that shines light on the housing crisis in East Salinas and “LUZ: Senior Stories,” a documentary theater project that highlights the lives of elderly residents of the Silicon Valley. As of 2018 I began to work with the SCAC as an arts advocate and grant panelist; navigating the conversations of equity, sustainability and long-term investment for the arts in Watsonville, CA.

She is currently a lead theater facilitator , writer and director for the theater company Baktun12 working on community civic engagement initiatives through storytelling.

Balisle, Jenny; Independent; Richmond, Contra Costa County

Jenny E. Balisle earned a B.A. in Art and Communication from the University of Wisconsin-Stevens Point and a M.F.A. from the Academy of Art College in San Francisco. Exhibits include the de Young Museum Artist-in-Residence, Orange County Center for Contemporary Art, Chicago Cultural Center, Korean Cultural Center, Harvard University, Farmington Museum, Museu Brasileiro Sao Paulo, and Shanghai Oil Painting & Sculpture Institute Art Museum.

Her work has been featured in such publications as The Huffington Post, WOMENCINEMAKERS, A5 Magazine, ZYZZYVA, The Drum Literary Magazine, and Sculptural Pursuits Magazine. Public art includes The Cube Art Project, Hearts in San Francisco, and South San Francisco Utility Box Mural Project.

Balisle works as an artist, advocate, curator, administrator, writer, lecturer, and instructor at UC Berkeley Extension.

Barber, Mary Beth; Capital Film Arts Alliance, Prison Arts Collective, Strindberg Laboratory, California State Library; Carmichael, Sacramento County

Mary Beth Barber has been a teaching artist (acting) for 20 years. In 2019 she served on the CA Dept of Ed’s advisory committee for the Visual and Performing Arts framework with a focus on theater and media arts. She studied with Terry Schreiber at the T. Schreiber studio in NYC and in 2003 co-wrote his book Acting: Advanced Technique for the Actor, Director and Teacher (introduction by Edward Norton). She also has a decade of experience in film, video, and major event production (1990s-2000s).

Mary Beth is a founding member of the Capital Film Arts Alliance in Sacramento, a nonprofit dedicated to furthering the media arts and creative industries. Other nonprofit work includes the Prison Arts Collective (CSU-San Diego) and The Strindberg Laboratory, a Los Angeles-based nonprofit dedicated to providing arts to marginalized individuals (e.g. homeless, autistic, incarcerated).

Mary Beth has worked for cultural agencies with the state of California for about 20 years, with the California Arts Council (2005-2016) (communications director, Arts-in-Corrections pilot lead), and currently as a program specialist at the California State Library focusing on online content for K-12 schools.

Barer, Sergio; San Fernando Valley Master Chorale; Valley Village, Los Angeles County

Sergio Barer is a composer and pianist born in Mexico City. He studied in Mexico and then in Los Angeles with pianist and composer Mario Feninger. In the eighties he appeared in recitals and on TV in Mexico on a show called Estudio 54 talking about musical subjects and performing

piano repertoire. In the 80s he injured his left hand and performed for several years with one hand, recording the CD Piano Music for One Hand. In the nineties he started to compose and in 2005 he performed his own music for the CD Almost Songs which was called "sensational listening" by The Jamestown Post-Journal. In 2006 ERM Music recorded his First Piano Concerto. His Second Piano Concerto was recorded in 2013. In 2017 "Moses, An Oratorio" was premiered in Los Angeles by the San Fernando Valley Master Chorale, which named him its composer in residence, and in 2019 he wrote The Immigrants for a McKnight Visiting Composer Residency, which was premiered virtually, due to the pandemic. He has a catalog of 34 opuses comprising around 120 works for piano, chamber ensembles, choirs, orchestra and symphonic bands.

Barinque, Arthur; Livermore Valley Performing Arts Center; Livermore, Alameda County

Arthur Barinque is a multi-disciplinary professional visual, dance, and performing artist and foremost community arts advocate. Arthur has knowledge and hands-on experience in planning and executing diverse high profile collaborative events and programs. He uses this to best serve and bridge his local community in Livermore, the Tri-Valley, and the greater San Francisco Bay Area.

Arthur has over a decade of experience producing and being involved in impactful youth focused projects from concept to completion. These programs and events connect generations and cultures which build strong foundations of community.

Barnes, Benjamin; Bencasso Media-Benjamin Barnes Music; San Francisco, San Francisco County

Ben Barnes AKA Bencasso Barnesquiat is a painter, classical, jazz, rock, bluegrass fiddle/violinist, violist, guitarist singer songwriter, composer, producer, audio and film editor, film maker and music video producer, poet and writer, and scholar. He is also disabled, having recovered from catastrophic injuries causing severe traumatic Brain injury. His visual and sound art say volumes of positive benefits of art and music therapy aiding in therapy not just from emotional trauma, but physical trauma namely restoring brain functions.

Bee Kain, Irene; Richmond Art Center / Art Of The African Diaspora; Walnut Creek, Contra Costa County

I've worked as a professional artist for 4+ years, curating shows and being a board member of SFWA Gallery, and on the committee for Art Of The African Diaspora through RAC

Bize-Boutte, Sheryl; Self-Employed; Berkeley, Alameda County

Sheryl J. Bize-Boutte is an award winning, Oakland based, multidisciplinary writer whose autobiographical and fictional short story collections, along with her lyrical and stunning poetry, artfully succeed in getting across deeper meanings about the politics of race and economics without breaking out of the narrative. Her writing has been variously described as "rich in vivid imagery," "incredible," and "great contributions to literature." Her short story "Uncle Martin," was nominated for a 2020 Pushcart Prize. Her first novel, "Betrayal on the Bayou," published in June 2020 continues to receive high praise. A poetry collection she has written with her daughter Dr. Angela M. Boutte, titled "No Poetry No Peace," was published in August 2020 and is the namesake of the bi-annual "No Poetry No Peace" poetry event at the famed Mechanics Institute Library of San Francisco. She is also a popular literary reader, presenter, curator, storyteller and emcee for local events.

Bjorkdahl, Maria; Member of Los Angeles Art Association; Los Angeles, Los Angeles County

I'm a Moroccan Swedish visual artist now living and working in Los Angeles. For the last 20 years I have slowly carved out an artist life by continuously pursuing an art practice on the side of my full-time day job as well as taking evening classes in art practice, art theory and art history classes at Santa Monica College, El Camino College and Cal State Dominguez Hills University.

Through participating in several art critique groups through the Los Angeles Art Association I have helped organize group shows at the end of a critique cycle together with the other critique group participants. This included finding venues, coming up with exhibition themes, marketing efforts and other practical matters, i.e. hanging art work etc., involved in setting up an art show.

I've also organized two self-directed residencies in Sweden, and participated in a regular residency in Sweden: Tomma Rum (Empty Rooms).

In addition I've been involved in set painting, including leading and training volunteers at Sacred Fools Theater Company.

Block, Mary A; N/A; San Francisco, San Francisco County

I'm an artist from California living in San Francisco. I make sculptures and essays about temporality, identity, perception, and personal growth and curate Magic Chef Gallery, a curatorial project on my refrigerator. I've worked in both for-profit and non-profit gallery organizations, including administrative and hand-on teaching positions at an arts center for adults with disabilities.

Boire, Michelle; Self; Redwood City, San Mateo County

Michelle Anna Boire is a Bay Area native and dual citizen of the United States and Germany (EU). She received her BA in Fine Arts from the University of California at Santa Cruz, and her MFA in Photography at San Jose State University. She currently lives in the Bay Area with her partner and two kittens.

Michelle's artwork focuses on the concepts and psychology of personal memory. She is interested in exploring the way in which one's perceptions and means of negotiating memory work to form and foster an individual's identity. Michelle is currently researching her family's history and its connection to transgenerational trauma.

Bowles, Toni; The Neon Exchange; Gilroy, Santa Clara County

While my focus has been the social justice system of the Santa Clara County Superior Court for 18 years as their Special Programs and Grants Division Manager, I have long been involved with the arts in my personal life. Professionally, I have written many grants where in the Court was a lead agency and a CBO offered a social justice reform component including and art component. In the past two years, I have shifted into the private sector opening my own business that is focused on infusing the arts & culture into our diverse community. I've written grants to support community improvement projects which include renovation of our local Gilroy Arts Center. I have collaborated with local professional artists to support a 900 sq. ft. healing mural on my back wall and I am a fixture at our local SVCreats Arts round table meetings. A professional fine art gallery took shape under my roof at The Neon Exchange as a conscious effort to elevate and amplify female artist entrepreneurs. I am very aware that arts & culture are therapeutic mediums that can effectively heal and inspire. My focus in my community is to

invest in this so that our residents see a brighter future for all of us to share and prosper together.

Brockus, Deborah; Brockus Project Dance Company; Lakewood, Los Angeles County

As a dancer and choreographer Brockus has worked nationally and internationally on stage, in film and television. She has received awards for her teaching, producing and choreography. Deborah Brockus has been called a force of nature in LA dance. Artistic director of the internationally touring company BrockusRED, award winning producer of Los Angeles Dance Festival, Director of BPStudios which is a space for workshops, intensives, classes and rehearsals for the community. A master teacher for college, professional and pre-professional dancers. Her choreographic and performing career cover both concert and commercial dance with works in Live Stage Performance, Site Specific works, TV and Film.

Brockus' teaching background runs from professional to pre-professional. She has taught at the professional studios: Debbie Reynolds studios, 3rd Street Academy, Morolandis (now Millennium) Tremaine Dance Academy. Pre professional training programs: chair of dance at Idyllwild Arts Academy, California Conservatory of the Arts, Prague International Ballet Festival, Alba Dance Festival Italy. Judging panel for the Fosse Scholarship Awards, Festival Under the Stars in Palm Springs, New Zealand's National Dance Awards judge.

Brown, Tracy; Tracy Brown's General Specifics; Oakland, Alameda County

Tracy Brown is a seasoned Photographer, Interdisciplinary visual artist, curator, Artist and cultural event organizer as well as a development and capacity building consultant who was born in San Francisco, CA and received her MA in Arts Politics from the Tisch School of the Arts at New York University. When Tracy emerged from the Graduate Program at NYU, she had already established a reputation as a trustworthy spiritual ritual photographer. For many years, Tracy has been compelled to examine memorialization and funerary practices of people of the West African diaspora as an excellent illustration of cultural continuity. She has spent more than 15 years photographing funerals and memorials all over the world and has taught photography and visual culture in remote villages and urban centers. She is also dedicated to the creation and promotion of positive and empowering images of people of African descent.

Bruny, Josiah; Music Changing Lives; Moreno Valley, Riverside County

Josiah Bruny, is the CEO and Founder of Music Changing Lives, (MCL), a non-profit organization focused on reducing our communities' dropout rates through innovative music and art enrichment programs. Josiah's vision is to build new-age community centers around the nation for disadvantaged youth who are aspiring to learn what it takes to compete in the entertainment industry and to teach them how to become successful entrepreneurs. Prior to establishing MCL, Josiah created and led the independent record label, Higher Ground Records, LLC to become one of the leading underground labels in Southern California.

Josiah was raised in Altadena, California for most of his young life, but now considers the Inland Empire his home. Due to his hard work and dedication for the youth in his community, Josiah has been honored with several notable awards including President George H. W. Bush's Daily Point of Light Award, the Executive Director of the Year presented by the Community Foundation, Cal State University of San Bernardino's Spirit of Entrepreneurship Award, and the Western Riverside Council of Governments Outstanding Community Service Award to name a few honoring his efforts of service through Music Changing Lives.

[\[Return to Table of Contents\]](#)

Bui, Tommy; Los Angeles County Library; Arleta, Los Angeles County

I'm a librarian for Los Angeles County and work to provide culturally engaging art programming to underserved communities in the city. I was also a 2018-19 Arts for LA Cultural Policy Fellow for the city of Inglewood. I also worked with the Los Angeles County Metropolitan Transportation Authority in the Art Department helping to catalog and archive their collection. I also supported the art docent program and artist selection panels. Also this past summer I participated in a graduate class on Urban Production and Cultural Space at the University of Copenhagen.

I've also served on a panel for the California Arts Council in the past. I've also served on grant panels for the City of West Hollywood.

Carlen, Janet; Gilroy Unified School District; Gilroy, Santa Clara County

I've a masters degree in Art Education. I have been a long time advocate for the arts in schools. I'm watching the arts get decimated in economically disadvantaged public schools and am working diligently to add arts programs. I work with Create CA to advocate for more arts exposure, and I'm currently working with UCLA's Arts and Healing to create programs for our students.

Carmel, Bill; Lamorinda Arts Council; San Ramon, Contra Costa County

Carmel, Willard; Lamorinda Art Council; San Ramon, Contra Costa 45 years as a professional visual artist: painting, sculpture, drawing, public art. 45 years teaching higher education, secondary education and adult art students. President and founding member of community art galleries (Carmel Studios, Danville Art and Cultural Association, Pioneer Art Gallery,) and Curator for the Lamorinda Arts Council Fine Arts Galleries. Public art commissions for Walnut Creek and Brentwood, California. Developed art assessment rubrics for Dublin Unified School District and San Ramon Valley Unified School District. Also, designing art lessons that teach the other subject curriculums while satisfying the Teaching Standards for CA public schools.

Carrero, Maritxell; Taller Kurubina/ Theater of Hearts; Los Angeles, Los Angeles County

Maritxell Carrero is a film, television, and theater actress and producer with international acclaim. Known for her versatility and perfectly bilingual (English and Spanish). She is producer of the upcoming film shot during the pandemic titled Calle de la Resistencia (2020) where she also performs. Most recently seen on stage as Anabella de Leon in the Los Angeles Theater Works National Tour of Seven (2020). She is the lead in "Esperanza" (2018), a short film produced by Jana Memel. She was the lead actress in Peter Sellars' opera "The Indian Queen," recipient of 2015 Golden Mask Award, which she notably performed at the English National Opera, Teatro Real in Madrid, and Moscow's Bolshoi Theater.

Maritxell Carrero has always paired her professional experience as an actress with her love for education. She has served as a Teacher artist for Theater of Hearts organization where she has completed various residencies teaching music/theater & dance at Juvenile Correctional facilities and School programs in the Los Angeles County. She is founder of Talle kurubina, a Afro-Puerto Rican dancing educational program dedicated that cultivates the Afro- Puerto Rican musical legacy. She is singer songwriter currently working on her album.

Carson, Ruby; Student; San Jacinto, Riverside County

I have studied the arts in college and has had professional experience performing. I have film

credit and theater experience. I am a writer and have been accepted into MFA programs. I have develop community programs and have receive awards. I have received Congressional awards for my service.

Carter, Mollijoy; Muralsbymolli; Soulsbyville, Tuolumne County

Ms Molli has practicing the arts and freelancing murals for almost 23 years, now with over 1000 murals painted across Northern California. Winner of the SABRE 15,000 scholarship award, The Tuolumne county Working womans 3200 scholarship award and 1000 scholarship from scholarship owl. Molli graduated with her Masters in Education specializing in Trauma Informed Practices. This is followed with a BA in Cognitive studies, AA in Fine arts, An AS in Child development and an AA in Liberal studies. Molli lives near Yosemite with her bird Piolet her 4 kids a dog and two cats. Molli has served on the California Arts Council locally and spear headed California Arts Day in Tuolumne County. She also served on the pale of Arts Reach To Schools and taught several classes as well.

Casagran, Beatrice; Ophelia's Jump Productions; Claremont, Los Angeles County

Beatrice Casagran holds a Masters in Theatre from CSUSB, a Juris Doctor from UCLA School of Law and a BA in Political Studies from Pitzer College. A theatrical educator, actor, director, and producer, Beatrice co-founded Ophelia's Jump Productions in 2012 to create opportunities for marginalized artists and community members. Ms. Casagran has led Ophelia's Jump to milestones such as the 2014 launching of the annual Claremont Midsummer Shakespeare Festival, co-produced with Pomona College at the Sontag Greek Theater each July. Beatrice's work has garnered Inland Theatre League awards for acting, direction and scenic design. In 2019, Beatrice was honored as a Woman of Distinction by Assembly member Chris Holden. Beatrice has served as an Ovation Voter for the LA Stage Alliance, is a member of the Stage Directors and Choreographers Society, and serves as Vice President of the Theatre Producers of Southern California. Beatrice was a leader in the efforts to obtain funding for small nonprofit performing arts companies to be able to pay all workers at least minimum wage. Her efforts helped secure emergency relief and funding for a nonprofit paymaster for small performing arts companies.

Cemcem, Sarin; Los Angeles County Museum of Art; Los Angeles, Los Angeles County

In my current role as Data Specialist at LACMA, my work has me managing and tracking projects across departments, proposing and developing digital education content for audiences, and analyzing data and making strategic recommendations. This analysis provides knowledge for the organization. As part of my work, I have employed equitable and inclusive practices to grow our audiences and deepen the impact of programming. My previous work as Marketing and Development Manager at The Gabriella Foundation, I was researching funding opportunities, executing events for donors, and tracking all incoming funds. Throughout my career, I've found inspiration in the arts and education. This led me to a variety of internships and positions at non-profits. Following a Master's Degree in Museum Studies from USF, I joined the Leadership Council of Emerging Arts Leaders Los Angeles (EALLA), where I served as Leadership Co-Chair. I developed and produced multiple programs focused on professional development, maintained obligations to programmatic funders, and led EALLA to a more sustainable organization. I've dedicated my career to the intersection of the arts, culture, and education and have experience working at it as an institutional liaison.

[\[Return to Table of Contents\]](#)

Charlson, Meredith Joelle; American Conservatory Theater; Mountain View, Santa Clara County

I'm a contemporary dance and theater choreographer and teaching artist based in the San Francisco Bay Area. Pre-pandemic, I choreographed "Bright Star" at Palo Alto Players, choreographed "Into the Woods" at the American Conservatory Theater's Young Conservatory, assistant choreographed the world premiere of "A Walk on the Moon" at the American Conservatory Theater (mainstage), and choreographed the world premiere of "Tinderella: the modern musical" produced by The Custom Made Theatre Co. and by FaultLine Theater. During the pandemic, I choreographed and performed in a dance film titled "RUTH 5781 - Cling" commissioned by the Kitchen SF, a San Francisco Jewish congregation. I also contributed to "Sleeping Beauty," a dance film conceptualized by Brenda Way, the artistic director of ODC/Dance. I was trained at ODC/Dance in San Francisco and then became a trainee for Kibbutz Contemporary Dance Company in Northern Israel. I graduated from Stanford University ('16) with a BA in Comparative Literature and a minor in Theater and Performance Studies (TAPS), training with artists Robert Moses, Aleta Hayes, Diane Frank, and Alex Ketley. Upon graduation, I received the Louis Sudler prize for Outstanding Achievement in the field of Dance.

Chesnut, Jordan; Gather:Make:Shelter; San Luis Obispo, San Luis Obispo County

Jordan Chesnut (she, they) is a published author, development professional, educator, and grant writer. Her first book, *How Gross My Seances* (Plays Inverse, 2021), is a verse drama and was shortlisted for a 2019 Tarpaulin Sky Book Awards. She received a Master of Fine Arts in Creative Writing from University of Montana, and a Bachelor of Arts in International Studies from the University of Oregon. She currently works for an arts and social practice organization in Portland, Oregon, and is receiving a certification in Non Profit Fundraising and Development from the Willamette Valley Development Officers in partnership with Portland State University. Jordan also leads workshops in poetry and performance writing, and has participated on panels at the Montana Book Festival and Thinking Its Presence: A Conference on Race, Creative Writing, and Art at the Poetry Center.

China, Migdia; Ciboney Productions, Writers Guild of America, West, and Television Academy of Arts and Sciences; Glendale, Los Angeles County

President Ciboney Productions. Professional screenwriter/member Writers Guild of America, west (WGAW); Television Academy of Arts And Sciences (EMMYS); UCLA MFA TFT Film and Digital Media Studies 2012. Writer Sony Classics. My experience has concentrated on independent filmmaking, managing every aspect of the process from writing/directing to production, set design, post production, marketing and exhibition. Directed first full-length feature "When it rains..." (2020). Worked as a WGAW TV writer and story analyst; written films on studio assignment and as an independent writer/producer/director. Specialties: Writing, directing, producing, set design, developing and packaging material with zero/low budget that delivers high production value. Narrative scripts in comedy, drama, sci-fi, horror, kryptonite, sexual attraction. Subjects in which external world reflects a character's internal conflict, directing camera to suggest both optical and intellectual point of view.

Christie, PJ; NorCal Renaissance Institute; Hollywood, Los Angeles County

Decades of Renaissance Faire participation, has introduced me to many art forms, their histories and their artists. For the past decade, I have been simplifying these art forms and showing students of all ages how they can replicate: marbling, leatherwork, embroidery, candle

and paper making and so much more. Taking these 'classes' into schools has engaged tactile learners with history. Art is more than something to view, it is a way to communicate. My current display 'Stitches In Time' is on display in Burbank's main library.

Chun, Julie; Independent Art Historian; Redondo Beach, Los Angeles County

I am a Korean-American Art Historian who splits her time between Redondo Beach and Shanghai. As a long-time resident of LA county, I have been a big supporter of various museums as a patron in LA as well as San Francisco. I free lance as an art critic writing for various international art journals covering exhibitions in Shanghai. My personal self-funded seven year research has been highlighting and documenting independent art spaces and public art in Shanghai. I am also a big supporter of marginalized artists and those with talent who have been overlooked by galleries. I hope to be able to bridge a cross-cultural relationship with California artists with artist residencies in Shanghai.

Ciel, Jessa; I AM CIEL; Sacramento, Sacramento County

My name is Jessa Ciel. I founded my own visual storytelling agency in 2016 "I AM CIEL" after experiencing the frustration of communicating between corporate interests and artists. We design, photograph, and film art content for creatives and entrepreneurs; protecting the artist's visual brand while satisfying the needs of the business. I'm a fine-art photographer, video artist, and filmmaker with a B.A. in film from Cal State Los Angeles and an MFA in photography from Cranbrook Academy of Art.

Past projects include a photograph etched in metal meditating on land use, colonialism and Native American legacy installed at DPR headquarters in Sacramento, curating a video series of diverse artists on social justice topics for the Torrance Art Museum and producing a series of videos for Stanford University's 10-year educational report for the state of California.

I currently serve on the board of the Black Artists Fund (BAF), an organization that grants funds directly to Black artists in the Sacramento region and nationally. I previously taught photography from 2018-2020 at American River College.

Cirone, Melissa; City of Sacramento; Sacramento, Sacramento County

As a Program Manager for the Sacramento Office of Arts & Culture (OAC), a Division of the City of Sacramento, I currently develop and oversee our arts education & community arts programs. This includes management of the County's Any Given Child Initiative, Sacramento Artists-in-Residence Program, and innovative programs for high school students, including the city's first Creativity and GRID Summits. I have also managed the division's Diversity, Equity, and Inclusion initiatives, and initiated the OAC's first equity audit and community arts & equity convening, in partnership with the Sacramento Region Community Foundation. In response to COVID-19, I developed Sacramento Healthy HeARTS & Mind, a program that pairs artists, community mentors, and mental health professionals in 26 Sacramento schools, bringing support to students impacted most severely by COVID-19. Prior to this work, I served as Director of Advancement for B Street Theatre in Sacramento and as Director of Communications for the Williams College Museum of Art. I have also served as Executive Director of Circuit Network, a Bay Area arts service organization and Small Press Distribution, a literary arts organization in Berkeley, CA.

Clarke, Gaylee; Davis Arts Center; Davis, Yolo County

I grew up in a household that fostered the arts through music, two and three dimensional art, and dance. My dad was an Architect, and my mom was artistically talented with a desire for original art in the home. I studied art at CSUS and have a Bachelor of Arts double major in Fine Art and Graphic Design. Professionally, I am employed as a Senior Regulatory Analyst for the State of California. Additionally, since 2016, I've served as a board member for the non-profit Davis Arts Center in Davis, California.

Clayton, Dominique; Dominique Gallery; Los Angeles, Los Angeles County

Dominique Clayton is an Los Angeles based arts manager, advisor, writer, and the founder of Dominique Gallery, a storefront and virtual exhibition space highlighting emerging artists of color and women. After a 10 year career working in film and performing arts in New York, Los Angeles and West Africa, Clayton shifted her focus to visual art and now focuses on enhancing diversity and representation in galleries, institutions and publications. In laying the foundation for her gallery, Clayton recognized the limited options for minority artists and curators to enter into the industry and established an incubator to support emerging artists in every step from single-handedly editing portfolios, artist statements, bios, CVs, and proposals to applying for grants and residencies, pitching to press, and opening her doors for exhibitions and studio space. Clayton attributes her personal and nurturing approach to artist management to her family, ability to connect the right people, and recognizing when a creative finally needs a “yes” instead of a “no”. Clayton holds a masters degree in Business Design and Arts Leadership from SCAD as well as bachelors degree from Columbia University.

Cochran, Wendy Ellen; Retired Arts Educator; Oakland, Alameda County

wendyEllen was trained in ballet, modern and afro-haitian dance in New York with the Ailey company. She has both a BA and MFA in Dance and and MA in Theatre. She went on to perform and run her own dance companies in San Diego and relocated to the Bay Area in 94 to continue her World Dance program in public schools. Both a recipient and and grant writer for many artists who shared her classroom she is a big believer in the support the CAC has provided to multicultural artists since its inception! Currently she is a retired teacher giving service to Fortune School of Education mentoring teachers of color who are working on their teaching credential.

Coelho, Sergio; Colburn School of Music, Young Musicians Foundation, and American Youth Symphony; Los Angeles, Los Angeles County

Sérgio was awarded a Bachelor Degree in Clarinet and Orchestra Performance by the Metropolitan National Academy of Orchestra, Portugal. Sérgio was the winner of a concerto competition which lead him to perform the Mozart Clarinet Concerto on tour with both the Lisbon Metropolitan Orchestra and the Metropolitan Academic Orchestra.

In 2014, Sérgio moved to Los Angeles to attend USC. He completed a Master of Music Degree and recently was awarded an Artist Diploma Degree in clarinet performance. He became a fellow of the Latin Grammy Awards Foundation after being selected for a scholarship. He performed with the Auckland Philharmonia Orchestra, Kaleidoscope Chamber Orchestra, Santa Barbara Symphony. Sérgio also collaborated with Chamber Music Palisades, South Bay Chamber Music Society and Sunset ChamberFest and Camerata Pacifica.

He has been awarded prizes all over the world like, Semifinalist of Jacques Lancelot International Clarinet Competition (Japan), 3rd Prize Winner of 8th Mercadante International Clarinet Competition (Italy); 1st Prize Winner, USC Concerto Competition.

Sérgio is the principal clarinet of the American Youth Symphony Orchestra and teaches with the Young Musicians Foundation and Colburn School of Music.

Coiman, Lisbeth; Women Who Submit; Lakewood, Los Angeles County

Lisbeth Coiman is a bilingual poet and educator. She self-published her first book, *I Asked the Blue Heron: A Memoir* (2017). She dedicated her bilingual poetry collection, *Uprising / Alzamiento* (FLP, 2021) to the freedom of her homeland Venezuela. Coiman has served in several committees selecting candidates for college scholarships. Coiman has written grants for HUD grants for homeless shelters, and OK and CA states grants for colleges serving underrepresented populations.

Colli, Patricia; None; San Francisco, San Francisco County

I'm a self-taught artist, have a BA in Tv and Radio Broadcasting and worked for many years in the field until I decided to dedicate my life to art, since 2006 I've shown my work in Belgium, Brazil, UK, Argentina, Netherlands, Sweden and United States. I'm an avid reader, always curious to learn more and interested in supporting the community as much as possible. I have a growth mindset and have contributed for the past 12 years to the art community in SF through murals, collaborations, curating art shows and self-publishing.

Corgill, Jeri; Festival Mozaic; Paso Robles, San Luis Obispo County

I have a passionate belief that the arts can be an important conduit for the betterment - both cultural and economic - of any community. This enthusiasm is the outcome of two seemingly divergent parts of my life. First, my professional experience in local government and nonprofit management has fostered a deep interest in contributing to the positive transformation of communities. And my background as a musician has led to focus my devotion to music in the transformative role of the arts. I have been a member of the board of directors of Festival Mozaic since 2015, and have served in various capacities of the board's executive committee since 2016. As Board Treasurer, I led the organization through the COVID-19 shutdown in 2020 in a way that allowed Festival Mozaic to re-emerge in 2021 in a better position than it had entered in 2020. My career has provided numerous occasions to become involved in grant writing and grant management, which has entailed working closely with grant analysts at the state and federal levels. One of the most exciting grants I was privileged to work on was writing the \$2.2 million CHCE grant for the historical restoration of the City of Atascadero's Historic City Hall, a \$30 million project.

Crüe (nee Johnson), Natalie; #CultureFix & GESC; Stockton, San Joaquin County

Natalie is an arts advocate, cultural producer, arts educator, event and social producer and is also a co-founder of #CultureFix. In 2014, Natalie co-founded #CultureFix, a global collaborative network of artists, influencers, and cultural producers who use arts and culture to create social change globally and has partnered with organizations like ONE, BBC, #HipHopEd, and AJ Stream, as well as has consulted for a laundry organizations and artists. I currently organize and produce events with AOR/C which has featured prolific creative change makers such as Anida Youe Ali (Cambodia), Bread + Puppet (Vermont). She also directs and co produces BacanaFest in Brazil. Other projects include the London Hip Hop Festival, consulting

for the pioneering arts education organization SOH NUP alongside DJ Spazecraft, a cultural agent with the U.S. Department of Arts and Culture is an action network of artists and cultural workers mobilizing creativity in the service of social justice and most recently, Laugh Aid which featured Adam Sandler, Bob Saget and a slew of prolific comedians and raised over 350,000 for ComedyGivesBack. I also run the Arts for Change FB group which I have helped to grow to over 6,000 members.

Cruz, Raymond; Abide Reintegration Services, Inc.; Simi Valley, Ventura County

Past experience includes 10 years of development work with scores of non-profit organizations including five cultural arts agencies.

Culp, Miranda; Amatoria Fine Art Books; Sacramento, Sacramento County

Miranda Culp was born in Los Angeles and has lived in Sacramento since 2013. She has contributed to Dame Magazine and Submerge Art + Music as a journalist and art writer, she has edited books on fiction, poetry, memoir, and health and she is the co-owner of Amatoria Fine Art Books in Boulevard Park. Miranda's second collection of short stories entitled Women With Unusual Names will be released in late 2022.

DeLuca, Marisa; Artists in Solidarity; Oceanside, San Diego County

Marisa DeLuca is an artist working in painting and drawing. Her practice examines time, memory, nostalgia, and systemic inequality. Marisa comes from a background of community engagement through nonprofit service in the arts sector. She is founder and President of the nonprofit Artists in Solidarity, an artist collective that raises funds for migrant families through charity art auctions and was a 2021 California Arts Council INA Grant Panelist. Marisa is based in Oceanside, California and received her BA in Visual Arts (Studio) from UC San Diego in 2021.

DeVille, Jes; Openhaus Athletics; Oakland, Alameda County

Jes DeVille (they/them) is an Afro-Latinx choreographer and creative director working across mediums to explore the intersections of physical fluency and environmental literacy through community-driven events. Awarded the inaugural Updraft artist residency by vertical dance company Bandaloop in 2021, their history includes operating as Managing Director of site-specific performance nonprofit Epiphany Dance Theater and co-curator of the acclaimed SF Trolley Dances; Also fulfilling positions as a movement director for Funsch Dance Experience, corporate team building facilitator with urban adventure group The Go Game, choreographer for PBS series Dragonfly TV – Kids Do Science and California Academy of Sciences After Dark, Special Projects Coordinator for Hip Hop Dance Conservatory NY, as well as production lead for Anon Events (Hardly Strictly Bluegrass Festival, San Francisco City Hall Centennial, World Education Congress and more). Having completed EcoTherapy coursework through The Earthbody Institute, DeVille is uplifted as a regenerative design fellow and presenter for UC, Irvine's Emergent Media Research Group.

Dilley, Steve; The Veterans Art Project; Encinitas, San Diego County

Steven Dilley, Executive Director VETART has chosen to use his Artistic passion to help people better themselves and the communities they call home. Through a social practice lens, the creation and sharing of personal narratives, Steve continues to expand the arena where people connect through the process of Art Making. What started as an idea to help Veterans after their service through Art. VETART has grown to be a national program utilizing D.A.E. Deep Arts

Engagement to work closely with Veterans, Spouses, Dependents, Caregivers and Active duty in the following disciplines. Bronze casting, wood working, Ceramics and Glass casting. VETART participants have displayed their work locally Oceanside Museum of Art and Nationally in the VA's Creative Arts Exhibit, and at such locations as Walter Reed Medical Center and Latham & Watkins LLC Washington DC.

VETART operates a location here in Northern San Diego County, The VETART School of Ceramics and Glass located in Vista Ca. With a total 5,000 sq ft of Art making facility dedicated to our nation's war fighters.

Dillon, Dharby; Independant; Arcata, Humboldt County

A freelance painter who volunteers at local art galleries in the Humboldt area and is soon to be a graduate student for an MFA in Illustration.

Do, Bang Lang; National Resource Center for Asian Languages; Fountain Valley, Orange County

After touring across Canada as the winner of the Eckhardt-Gramatte National Competition, Dr. Bang Lang Do discovered the joy of presenting new works in an engaging way to an audience. A specialist performing the music of Ligeti and Messiaen, she was winner of the grand prize of "Journée de la Musique Française," Dr. Bang Lang Do studied in France with Monique Deschaussées. She won awards from the Canadian Arts Council, and made her debut with the Canadian Broadcasting Corporation. She has performed as a soloist and presented master classes in Canada, Portugal, Thailand and Viet Nam. She earned a diploma from London's Royal College of Music and her Doctorate from the University of Montreal. She received the "Teacher of the Year" award from the Iowa State Music Teacher Association in 2016. She was an Associate Professor at Divine Word College for ten years and now teaches at Santa Ana College. In California she received an Artist grant by the city of Santa Ana in 2019 to present inter-generational concerts, bringing talented adolescents from the Orange County School of the Arts to seniors in their centers. Dr. Do recently published articles in the Iowa Music Teacher Journal and the American Music Teacher.

Dominiquez, Jaimen Joaquin; Lulac Civil Rights organization; Pittsburg, Contra Costa County

I respectfully served on the Board of Directors of California Hispanic Chamber of Commerce of Alameda County. I was involved in many Multi-Cultural Community Events and Arts. I have Hosted also many Multi-Cultural Entertainment Events in California.

Doongarwal, Nimisha; SFWA; San Francisco, San Francisco County

I am originally from India. I came to the United States in 2007 for a Masters in Computer Science. After finishing my Master's, I realized my true passion was art for self-expression. Currently, I am pursuing an MFA part-time and working as a full-time engineering manager.

I have been featured in publications and magazine such as Forbes and has exhibited in museums and galleries including the De Young Museum in San Francisco. Through my works I want to encourage people to embrace cultural diversity and fight for equality for all gender, color, race, religion and so on.

Douglass, Charles; Performing Arts For Life and Education Foundation; Inglewood, Los Angeles County

Charles Douglass, Co-Founder, CEO and Artistic Director. Mr. Douglass is the proud recipient of two coveted Beverly Hills Hollywood NAACP Theater Awards for “Excellence in Musical Theatre, Writing and Production”. As an actor and director Mr. Douglass has numerous television credits including the original role of "Haskell" in "Star Trek, The Next Generation". Mr. Douglass as starred as “The Wiz” in the touring company of “The Wiz” and was the understudy for the role on Broadway. He also co-starred opposite Lena Horne in her one woman show, "Lena Horne, The Lady and Her Music".

Dunn, Honor; Able ARTS Work; Woodland Hills, Los Angeles County

Growing up in a creative household I was drawn to art making and creative thinking at a very young age. I received my BFA in fiber arts / minor in art history from Maryland Institute College of Art in 1999 and my MFA, concentration in fibers from Cranbrook in 2002. Immediately enter the knitwear industry however I felt a draw to utilizing the arts in a more impactful way. In 2003 I join the Arts & Services for Disabled, now known as Able ARTS Work, team providing art instructor to individuals with developmental disabilities. The fit was so natural and felt so purposeful, I was eager to be every position within the organization from Exhibits Coordinator to Programs Administrator, eventually landing in my current position of COO. I believe arts are a vital tool for self exploration, growth, joy and are necessary for a thriving community.

Eagan, Patricia; Truckee Arts Alliance; Truckee, Nevada County

Patricia Eagan works in supporting roles for a private transportation firm in Tahoe City and an arts organization in Truckee called the Truckee Arts Alliance. As part of her role as administrator for Truckee Arts Alliance, Patricia facilitates monthly Artist Salons in the Truckee Cultural District and edits its newsletter, The Truckee Turntable. Patricia is sole proprietor of PKaye (P-kay) Creative, a writing, editing, and creative consulting business founded in the Truckee-Tahoe area. She holds an MFA in Creative Nonfiction and a Certificate in Literacy, Pedagogy, and Composition from the University of Pittsburgh, where she wrote a memoir essay collection based on themes of collective consciousness and utopian place-making. Her work with volunteerism with grassroots organizations spans some twenty years and has focused on marginalized communities. She has taught college-level English and designed courses in service-learning and community service for nearly a decade. And she has participated in the literary arts communities in Cork, Ireland as well as Chicago, Pittsburgh, Denver, back home again in Oakland, and now to Truckee, California, in the heart of the Truckee Cultural District.

Eischen, Kip; City of San Diego Commission for Arts and Culture; San Diego, San Diego County

Kip is an Arts Funding Project Manager with the City of San Diego and has extensive experience in the art world as well as with civic organizations and government. Kip worked for years in art auctions—at leading auction houses in New York City and Barcelona, Spain, he was an Associate Vice President and Specialist in Editions/Works on Paper and a Senior Business Intelligence Analyst in the Contemporary and Asian Art markets. His active involvement with local civic organizations includes serving on the Executive Board of the Point Loma and Ocean Beach Democratic Club. In June 2021 Kip completed his MBA at UC San Diego where he studied nonprofit management and inSite binational art festivals during the 1990s while also working in the Chief Auditor’s Office at the San Diego County Regional Airport Authority. Earlier

in his career, Kip published columns as an art critic and worked at a Los Angeles gallery. He authored reviews of exhibitions in San Diego, Tijuana and Arizona for the New York magazines Bomb and Artforum. Kip's undergraduate degree is from Vassar College in New York where he wrote a thesis about Southwestern Land Art and studied the History of Art/Architecture, Economics and Urban Studies.

Ellis, Tierra; Psyches of Color, Inc.; Los Angeles, Los Angeles County

Dr. Tierra T. Ellis received her doctorate in school psychology from Howard University. She is currently the CEO of Ellis Psychological Services, Inc. and co-owner of Authentically Black Services LLC. She is a current Professor of Psychology at Pepperdine University and is the Founder and Executive Director of Psyches of Color, Inc., a progressive nonprofit organization that uses strengths-based and culturally relevant approaches to provide mental health education, family support, empowerment, and mentoring to decrease the stigma of mental health and promote radical healing to at-risk Black and Latinx adolescents and young adults. She is a Nationally Certified School Psychologist (NCSP). She is a recent graduate of the Youth Justice Leadership Institute (YJLI) Fellowship within the National Juvenile Justice Network (NJJN). She completed a postdoctoral fellowship at Children's Hospital Los Angeles (CHLA) where she specialized in adolescent and young adult medicine. Dr. Tierra is super passionate about creating and integrating culturally relevant approaches such as Hip-Hop culture and psychotherapeutic treatments for which she is committed to expanding in the mental health field.

Epstein, Udy; 7th Art Releasing; Los Angeles, Los Angeles County

MFA from the American Film Institute Center for Advanced Film and TV studies. Producer/ Ex producer of mostly documentary films. Run Seventh Art Releasing since inception in 1994.

Espiritu, Aireene; N/A; Oakland, Alameda County

Mainly influenced by listening to Alan Lomax's field recordings from the South and growing up listening to her uncles' Filipino folk guitar fingerpicking, Aireene's music is reminiscent of front porch storytelling, of ghosts and the living, times of laughter and tears. She was born in the Philippines and moved to the United States at 10 years old, growing up in the third culture: the old country, the new country and a blend of both worlds.

In 2016, Espiritu was added to the roster of artists under Little Village Foundation, a non-profit label founded by venerable blues keyboardist Jim Pugh (Robert Cray, Etta James, B.B. King, John Lee Hooker) and released a part tribute to Rhythm & Blues artist, Sugar Pie DeSanto and part Filipino and American folk songs. The album has received positive recognition and reviews from KQED's The California Report, San Francisco Chronicle, Living Blues and No Depression magazines.

A Color-Coded Symphony is her latest project which premiered at the San Francisco Asian Art Museum in 2017. This performance piece is a musical experience connecting the audience's ethnic origins to rhythms of the world and whose aim is to nurture curiosity and openness towards other cultures through music.

Fabio, Cheryl; Sarah Webster Fabio Center for Social Justice; Oakland, Alameda County

Cheryl Fabio was raised in East Oakland and resides there now. She attended Fisk University, in Nashville, Tennessee for her Sociology B.A. and Stanford University for a M.A. in

documentary film. More recently, Fabio earned a JD from J.F. Kennedy University. She has worked extensively in nonprofits in projects ranging from women organizing for affordable childcare to developing educational programs for Black Filmmakers Hall of Fame in Oakland. She has taught in OUSD elementary schools and many Bay Area colleges. Fabio worked in government as a volunteer coordinator for the City of Oakland and she managed Oakland's cable TV Channel. Cheryl Fabio is now the Executive Director of SWFCenter a nonprofit she founded. This organization uses art and film to create social change. Through her nonprofit Cheryl produces and directs documentary films. Among the credits are "Evolutionary Blues... West Oakland's Music Legacy," "East Oakland Counter Narratives." Her first film produced in 1976 was "Rainbow Black: Poet Sarah Webster Fabio." Cheryl Fabio is the mother of two and grandmother to four.

Familian, Elisabeth; EAF Associates; Los Angeles, Los Angeles County

Founder of LA Masterplanner; active in visual and performing arts; former president and board chairman of LA Children's museum and board member of the Blue Ribbon of the Music Center; currently member Founders of Music Center, LACMA, and Hammer; board member of LA Theatre Works; consulted for Jose Iturbi Foundation, Hollywood Museum, LA Theatre Works, and currently consult for Holocaust Museum LA.

Farhat, Maymanah; Cal State University East Bay, Art Department; Santa Cruz, Santa Cruz County

Maymanah Farhat is an art historian who has written widely on twentieth and twenty-first century art. Since 2005, she has contributed to edited volumes, artist monographs, and museum and gallery catalogs. She has also written for Brooklyn Rail, Art Journal, Journal of Middle East Women's Studies, Callaloo: A Journal of African Diaspora Arts and Letters, Vogue Arabia, Harper's Bazaar Arabia, Art + Auction, Art Asia Pacific, and Apollo.

Farhat has curated exhibitions throughout the U.S. and abroad, notably at the Minnesota Museum of American Art, Minnesota Center for Book Arts, San Francisco Center for the Book, Pro Arts Gallery & Commons, Oakland, Center for Book Arts, Manhattan, Arab American National Museum, Virginia Commonwealth University Gallery in Doha, Qatar, Art Dubai, and the Beirut Exhibition Center. In 2014, she was included among Foreign Policy's annual list of 100 Leading Global Thinkers in recognition of her scholarship on Syrian art after the uprising. She holds a Master of Arts degree in Museum Administration from St. John's University, New York.

Fernandez Zuñiga, Monica; Arts Plotter; Claremont, Los Angeles County

Monica has dedicated the last 15 years to helping artists and arts organizations build a solid infrastructure so they can continue to boldly assert the massive contributions they make to society every day. Her work has shaped exhibitions, arts education programs, community-building efforts and professional development programs. Motivated by the idea of building a more supportive arts field, Monica formed Arts Plotter – a management service for organizations and creatives who seek specialized support so they could focus on the work only they can do. Her clients include organizations and artists whose work centers around equity, racial and economic justice.

Fisher, Regan; University of Nebraska - Kearney; West Hollywood, Los Angeles County

As an artist and an educator, it has always been a goal of mine to nurture the creativity and knowledge of my students, integrating arts into all content areas and ensuring equal access to

the arts. Over my 23 years of teaching in the public schools of Southern California, I have developed strong instructional techniques and strategies and have excelled in lesson planning with an emphasis in the arts. In addition to traditional media, I have engaged students in the use of digital technology tools for creative expression aligned with all content areas. I have a strong knowledge of the California Common Core State Standards and the new VAPA standards. Currently I am a Graduate student pursuing a Masters degree in Art Education/Museum Education through University of Nebraska Kearney, which I am completing online. I am so excited to learn more about arts integration, curriculum development and museum best practices. I firmly believe EVERYONE deserves access to a high-quality arts education and I look forward to working on a team committed to social justice and community arts partnerships.

Foster, Adrienne; Mills College, Board of Trustee Member; Los Angeles, Los Angeles County

I have been an avid collector of African American, African and Caribbean art for over 50 years. Recently, I served on the Board of Directors of the Museum of African American Art in Los Angeles. Additionally, I have traveled to many of the states' museums focused on ethnic minority populations. My passion is art and everything related to it.

Fox, Renée; Inglewood Open Studios; Inglewood, Los Angeles County

Inglewood Open Studios is a non profit serving the arts and community of Inglewood. I founded IOS in 2006 and serve now as director. I am an artist myself with a public art practice and works at LAX and UCLA among other locations in LA.

Francavillo, Rachel; Mockingbird Analytics; Pasadena, Los Angeles County

Rachel Francavillo is a grant writer with over ten years of experience in the education sector, where she honed her leadership, communication, and strategic thinking skills to produce dramatically positive outcomes for students and school communities. A proud alumna of both City Year and Teach For America Los Angeles, Rachel taught middle school humanities as a member of the founding staff at Alliance Marine-Innovation & Technology 6-12 Complex in Sun Valley, California. Outside of her teaching role, Rachel served as a team leader, instructional coach (TNTP/RootsLA), enrichment coordinator, curriculum writer, and LEA governing board member. Rachel also has a professional background in the performing arts, and is an avid lover of musical theater. She earned her B.A. from New York University's Gallatin School of Individualized Study with a concentration in history, storytelling, and dramatic literature. In May 2022, she will complete her M.S in Arts Administration from Drexel University's Westphal College of Media Arts and Design. Her current research assesses the degree to which human resource policies help or hinder the retention and advancement of female-identifying arts leaders across the United States.

Franco, Mariana; NA; Los angeles, Los Angeles County

I am an upcoming writer/poet that has had poems published through Tia Chuchas Press Coiled Serpent an anthology. I have done virtual events as a feature for the the Los Angeles Poets society & Tia Chucha Press. I frequently visit open mics via Instagram and zoom platforms as well have been featured (sip and recite) . In addition, I created my own virtual event for poets and have also hosted open mics and will be cohosting an open mic and poetry slam known as corona verses beginning January 22. 2021. Currently working on 3 writing projects to be released mid 2021.

Franklin-Swinton, Voress; Celebration Arts; Sacramento, Sacramento County

I've been involved with the Arts for over 40 years. I've been an active actor in Sacramento for over 40 years. I am a published author/writer. I am actively involved in the community working with displaced women.

Franks, Fatima; Hope Center For the Arts; Irvine, Orange County

Fatima Franks studied painting, drawing and printmaking at IVS in Pakistan, California State University, Fullerton and Digital Design Art and Surface Design at Otis College of Arts in California. She has an active studio practice and is currently on hiatus from exhibiting. She is working on multi projects in digital design work. Fatima lives and works in Orange County California with her husband and two cats.

Freda, Tahnee; Los Angeles Music and Art School; Burbank, Los Angeles County

Tahnee Freda is a writer, arts administrator and arts educator who grew up in California and currently lives in Los Angeles. Upon graduating from the University of Southern California with a BA in Visual and Performing Arts Studies, Tahnee worked as a Development & Management Associate at the 52nd Street Project, an arts non profit in New York City dedicated to providing opportunities for underserved youth in the Hell's Kitchen neighborhood to experience artistic success and mentorship through the creation of original work. In 2016, Tahnee joined the Los Angeles Music and Art School, a 501 (c)(3) arts education organization that offers low and no cost arts instruction to East Los Angelenos, as a Communications Associate.

In addition to writing proposals, researching grant opportunities, and carrying out communication/event duties, Tahnee spearheaded the organization's first dramatic writing program, Playmaking, in which students ages 8-12 learn the fundamentals of playwriting over the course of two months, culminating in a full production written by students and performed by adult actors and directors. Tahnee still teaches the Playmaking program, and in 2022, took over as the Development and Communications Manager.

Garbarino, Louise; SF Carnaval!, AIM farmers Markets; Oakland, Alameda County

I am a professional Seamstress and Costume maker for many years, since 1980, also a Dancer, choreographer, costume maker for San Francisco Carnaval since 1981. I have created my own line of hats, dba: Give Fleece a Chance, and sell them at crafts fairs and Farmers Markets, Artisan member of Agricultural Institute of Marin since 1996. I have been on the jury for Carnaval Dance groups (Costume category) and a jurist for artisans for the AIM Farmers Markets. I live in East Oakland, my partner is Jamaican.

Garcia, Andi; #occupyortgapark; Santa Barbara, Santa Barbara County

I am an early retiree from UCLA. I currently work as a grants coordinator for Small and Micro business grants cradle to grave duties in collaboration with federal fund and private fund sources. I have over 19 yrs experience in post award grant administration. My passion is community development and am currently the primary for #occupyortgapark mural saving project in my city.

Garcia, Eric; Detour Dance; San Francisco, San Francisco County

Eric Garcia is equal parts devised theater artist, dance filmmaker, drag queen, and community organizer, with a penchant for queer maximalism. He is the Co-Director of Detour, a San

Francisco-based devised theater company that creates immersive and site-specific performances.

Eric, also known as Churro Nomi, hosts & performs all over San Francisco, especially at her staple shows in the Mission District: Clutch The Pearls and Drag Spectacular Spectacular.

He has created works with OddKnock Productions, tinypistol, Amie Dowling, 13th Floor, Sharp & Fine, FACT/SF, The Anata Project, LEVYdance, Project Thrust, Catherine Galasso, Arletta Anderson/Adam Smith, students of the University of San Francisco, the San Francisco Conservatory of Dance, and many others.

Eric proudly serves as Managing Director with Fresh Meat Productions and the Festival Coordinator with the San Francisco Transgender Film Festival. He is on the advisory board for the Festival of Latin American Contemporary Choreographers and is a founding member of Latinx/Hispanic Dancers United.

Garcia, Sabrina; Latino Center of Art & Culture, Crocker Art Museum, California Museum; Elk Grove, Sacramento County

Bree Garcia is an educator and creative. She is a graduate from the University California, Davis with a BA in Art History and a MA in Education. She has spent many years being of service to local non-profit arts organizations such as Sacramento Help Portrait, The Latino Center of Art & Culture, The California Museum, and Crocker Art Museum. She has an extensive background in arts integration & education and served many years as an art docent in public schools. She has also served as a panelist for the National Endowment of the Arts & California Arts council, work she feels ensures equity in funding, especially amongst underserved communities and minority populations.

Ge, Ivy; University of California, San Francisco; San Francisco, San Francisco County

Dr. Ivy Ge is an award-winning author, pharmacy professor, and speaker. She writes fiction and non-fiction to promote social and political change. As a Chinese immigrant, she features rich, complex Asian female characters in her novels to counter the stereotypes about Asian women.

Her first novel (currently being considered by multiple publishers), *The Colombian Sun*, is about an Asian American widow's quest in war-torn Colombia for her deceased husband's true identity. Her second novel, *Thorn*, tells the tale of an Asian pharmacist caught up in corruption and deceit amidst the opioid crisis.

As a successful career mom, she shares her learnings through her blog and non-fiction works. Her book, *The Art of Good Enough*, received the 2020 Readers' Favorite International Book Award silver medal. Her writings and interviews have been featured in *Working Mother* magazine, *Thrive Global*, *The Times of India*, *Parentology*, *Midwest Book Review*, and *Publishers Weekly*.

A horse accident in 2020 motivated her to use writing to promote better training, more empathy, and holistic chronic pain programs in our healthcare systems. As a pharmacy professor, she wants to help other pain patients control their health, without relying on opioids.

Gilligan, Regina; BridgemakerArts; Richmond, Contra Costa County

BFA/MFA SF Art Institute, Artist in residence for 3 years, SF Public Schools, and in North

Richmond after school program developing ceramics for a community garden K through high school over 2 years with Center for Human Development, Art Teacher in private schools, both elementary and middle school plus Scenic Artist both in union and at UC Berkeley, member of G.L.U.E. Women artists group and working artist in mixed media and sculpture/installation. Participated in a selection committee for the Oakland Arts Council for Studio One Art Center.

Ginsberg, Benjamin; New York University; Oxnard, Ventura County

Ben Ginsberg is an L.A.-based pianist and composer who has music directed and/or accompanied over 125 musical theatre productions across Southern California, Seattle and New York City, for numerous theatre companies, including 5 Star Theatricals (Thousand Oaks, Calif.), Center Theatre Group (Los Angeles), the Wallis Annenberg Center for the Performing Arts (Beverly Hills), and the AfterWorks Theatre Project (NYC). He is associate accompanist for the Gay Men's Chorus of Los Angeles. With the Santa Barbara Youth Ensemble Theatre he has music directed and performed twice for Ms. Oprah Winfrey. In 2013 he was nominated for a BroadwayWorld Award for Best Musical Direction for the Southern California premiere of *Carrie* at Out of the Box Theatre (Santa Barbara). His song "Heaven" premiered on American Idol Season 17. He earned his B.F.A. in Piano from CalArts -- where he gave the Wild Beast Music Pavilion concerto premiere -- and his M.A. (with distinction) in Music Industry Administration from C.S.U. Northridge. His 15-minute musical, *A View From the Moon*, premiered in August 2020 at the Academy for New Musicals. Since Fall 2020 he has been a proud member of N.Y.U. Tisch's Cycle 31 of the Graduate Musical Theatre Writing Program.

Gomez, Richard; UC Merced; Atwater, Merced County

Gomez received his B.A. from the University of California, Santa Barbara, and his M.F.A. from the Academy of Art University, San Francisco. He spent the summer of 2006 studying at the Ateliers du Carrousel les Arts Decoratifs in Paris. Gomez has been teaching a wide range of art classes through the Global Arts Studies Program (GASP) at UC Merced since 2010. UC Merced is at the forefront of the UC system with the highest ratio of Latinx and first gen students.

Gonzalez, JC; Urban Arts Collaborative; Salinas, Monterey County

JC Gonzalez is a visual interdisciplinary and community-based artist. His work includes acrylic, oils, watercolor painting, drawing, murals, installations, gallery work using nature as inspiration in abstract style.

Gonzalez works includes funding Urban Arts Collaborative (UAC) since 2012, a multi-disciplinary, socially-conscious arts organization that weaves contemporary issues and facilitates youth leadership. Gonzalez recent artworks includes "From Farm to Incubators" launch on 11/2020 from National Steinbeck Center sparks conversation on women entrepreneurs in the Ag Tech and women issues in the Agriculture; and *Convergence: Carr Lake, Ecology and Community* aimed to expand dialogue on the discourse of Carr Lake project through art.

Gonzalez has a Master in Fine Arts in Creative Inquiry Interdisciplinary in 2014 from the California Institute of Integral Studies in San Francisco, CA; a Bachelor of Arts in Liberal Arts and Sciences Art with an emphasis in Studio Arts in 2008 from San Diego State University; acknowledged as a Champion of the Arts in 2019 by receiving the "Luminary Award" from the

Arts Council for Monterey County and has been appointed a Public Arts Commissioner of the City of Salinas since 2018.

Gonzalez-Kuccheck, Marissa; City of South Gate; Los Angeles, Los Angeles County

Marissa Gonzalez-Kuccheck is an arts and culture civic leader, with experience working in a range of arts organizations across the U.S. She is currently the Cultural Arts Coordinator of South Gate, overseeing all aspects of a new Cultural Arts division, including strategic direction, programming, community engagement, operations and facility management. She works closely with local artists, community members, non-profits, and government officials in Southeast Los Angeles to ensure that programs are reflective of the diverse needs of the SoutheastLA (SELA) community. She also works with Los Angeles Municipal Gallery and the City of LA's Economic Workforce Development Department on development of the Gallery Attendant Apprenticeship Program (GA_AP) a cross-sector collaboration to advance creative career pathways for system impacted youth across the city of Los Angeles. She received a BA in Art History with a minor in Urban Planning from McGill University, a MA in Art History and Museum Studies from the University of Michigan, Ann Arbor and a Certificate in Community Teaching Artistry from Cal State LA. She is an alumna of Arts for LA's ACTIVATE program (2018-19) and a current participant in the 2021 Rautenberg New Leaders Project.

Goodspeed, Jorden; Trajectory; Eureka, Humboldt County

I'm an artist in their late 30s who comes from Los Angeles originally. I absorbed most of my influences artistically in my youth there in pop up galleries in random places throughout the city and was influenced heavily by the Brewery galleries in the industrial area of LA. I studied studio art, art history, gallery studies, and focused primarily on the multitude of forms printmaking has taken to influence culture throughout history and where it's going. I work with artists with disabilities and try to offer solutions to making art materials and processes as accessible as possible. I work to discover as many means of keeping track of potentially endangered crafts and try out many mediums to understand their applications and solutions to the problems they present. My hope is that the knowledge I accumulate will provide comfort in working in challenging, interdisciplinary ways and to incorporate or invent strategies that benefit or accelerate projects vast in scope to be realized in realistic timeframes.

Graham, Sarah; William James Association; Sonora, Tuolumne County

I work with the William James Association (WJA) as a teaching artist for the Prison Arts Project (via AIC) with Sierra Conservation Center (SCC) in 2018. Working with WJA and SCC I learn about the work that art programming is facilitating for incarcerated students. I incorporate Education, Diversity and Inclusion (ED&I) into our curriculum, while also doing the work of helping to provide an avenue for self-expression.

I teach art to grades K-8th at Tenaya School (public, title 1, rural) in Groveland, CA. We are classified as a "trauma informed school", meaning we have many students who have experienced trauma. Many of our students are food/housing insecure, and experience displacement from the home due to addiction, domestic violence and neglect.

I developed a STEAM model with teachers, and acted as the Arts Integration Specialist for Tuolumne County Schools STEAM grant for teachers. I started an arts-based program through facilitator training provided by A Window Between Worlds (AWBW). I have written and received

3 grants in my six years at school. In 2021, I was selected to be a part of the NAEA SAL program and will be completing a Capstone Project this year through this effort.

Graviss, Tara; The Art of Resilience; San Diego, San Diego County

After 5 yrs as the CEO of Young Audiences of San Diego and 3 years as a CAC Grant Panelist I'm excited to continue my community involvement in my new role.

Greenberg, Miriam; Independent Artist; Berkeley, Alameda County

Miriam Bird Greenberg (she/they) is a poet and occasional essayist with a fieldwork-derived practice. The author of "In the Volcano's Mouth," winner of the Agnes Lynch Starrett Prize, her poetry has appeared in Granta, Poetry, and the Kenyon Review. She's written about the contemporary nomads, hitchhikers, and hobos living on America's margins, and is currently at work on a hybrid-genre manuscript about economic migrants and asylum seekers of Hong Kong's Chungking Mansions. A high school dropout and former hitchhiker herself, she's been awarded fellowships from the National Endowment for the Arts, the Poetry Foundation, and the Fine Arts Work Center. Most recently a Poet-in-Residence at Westminster College and Cornell College's Distinguished Visiting Writer, she's also taught at the National University of Singapore and at Stanford as a Wallace Stegner Fellow. Her limited-edition letterpress artist book "The Other World," designed in collaboration with master printer Keith Graham, was published by the Center for Book Arts; she's also author of "All night in the new country" and "Pact-Blood, Fevergrass." She lives in the Bay Area, where for many years she collaboratively developed site-specific performances for very small audiences.

Griffin, T. Faye; Arts Connection-The Arts Council of San Bernardino County; Apple Valley, San Bernardino County

As a multi-hyphenated creative my career in arts and entertainment spans 30 years and includes experience in TV, film, radio, theater, visual arts, and non-profit management. Most recently, I brokered a partnership between the Arts Connection and the career pathways department of Barstow Community College to create new student and community arts programming.

Griswold, John; Red Tie Arts; Modesto, Stanislaus County

I have been publicly involved in the arts since 1994 when I save the old State Theatre in Modesto and turned it into a performing arts/art film house. During my stay there I managed to win an NEA grant for my programming. Leaving in 1999, I then continued presenting Jazz concerts in Modesto. In 2012, We formed Red Tie Arts. RTA explores, supports, and presents the arts. All our profits and funding goes to financially supporting underserved kids who show great talent and promise in the arts, mostly music at this point.

Gutiérrez, Ericka; None; Long Beach, Los Angeles County

I am a long time resident of Long Beach, CA- where I have been exposed to arts at local venues in the Los Angeles County and Orange County. In the past I have assisted in the coordinating of essay contest, art contest, as well in the administration of a youth mariachi program, I also founded and coordinated a Mexican folclórico dance group for youth. As a parent I have assisted in developing artist talents in my children that include musical, performance, literary and visual arts.

I am a graduate from Long Beach City College, California State University at Fullerton, and University of La Verne. I have a Bachelors of Arts in Spanish linguistics and a Masters of Science in Educational Counseling. I am currently employed at Long Beach City College as an Academic Counselor. I am a parent of a High School student, middle school student, and an elementary school student.

Hagami, James; None; Laytonville, Mendocino County

1971-1973: Attended the College of the Dayton Art Institute, 1972-1973: Director at the Memoir's Fine Art Gallery in Dayton, Ohio, 1985-1986: Visual merchandising director at Brooks Camera, 1989-Present Visual Artist.

Hamner, Rome; San Jose Taiko; San Jose, Santa Clara County

A certified Orff instructor with 20 years experience, I'm a teaching artist and taiko performer who has launched and co-directed 3 arts organizations. I am co-founder and Chief Creative Officer of the South Bay Beat Institute in San Jose, served on the international Taiko Community Alliance board, as General Manager for San Jose Taiko, and perform with several Bay area ensembles. Career highlights include drumming while suspended 200ft in the air, international festivals, televised performances, and presenting at PASIC.

I also teach taiko in schools and community settings and over Zoom and have developed lessons for thousands of students as well as provided trainings on arts education, arts integration, and teaching taiko using Orff methodology. My blog "How To Teach Taiko" is a resource for taiko players new to teaching and music teachers new to taiko.

I believe passionately in the power of art to change lives. There are no degrees available in North American taiko, but I've studied with some of the most recognized artists in the world, including members of KODO, Roy and PJ Hirabayashi, and Seiichi Tanaka. I hold an MPA and have followed a dual career path, working in arts administration along with performing and teaching.

Harlan, Theresa; Alliance for Felix Cove; Vallejo, Solano County

Theresa Harlan is the founder of The Alliance for Felix Cove, dedicated to celebrating her Coast Miwok family's life at Tomales Bay. She is currently hosting a traditional Coast Miwok tule canoe construction project. Theresa has a long history working in the Native American community as an art writer/curator and consultant. She curated the traveling exhibition "Sing Me Your Story, Dance Me Home: Art and Poetry from Native California" (2007-2011). Published essays include, "A View of Our Home, Tomales Bay, Calif.: Portrait of a Coast Miwok Family, 1930-1945" in Our People, Our Land, Our Images: Indigenous Photographers, Heyday Books, 2006.

Theresa is board member of KGUA radio and the Native Media Resource Center. She has over 20 years experience serving on panels for the San Francisco Arts Commission, Sacramento Metropolitan Arts Commission, California Arts Council, National Endowment for the Arts and foundations. She is also a former grants program administrator for the CAC for the Traditional Folk Arts and Artist Fellowship programs.

Harrison, LeMar; M.A.G.I.C. Academe of Performing Arts; Concord, Contra Costa County

Î Am a lyricist, performing artist, peer Support Specialist and creator of the MAGIC academe of Performing Arts.

(Music Arts & Guidance Influences Change). I am also a newly returned citizen who acted for the Marin Shakespeare Company & served on the CAC GRANT COUNCIL in 2020 under Ms. Marina Morosco. I've been involved in multiple grant writing committees for nonprofit organizations such as Retraining the village transitional housing company & the Healthier Hearts Campaign for the homeless. I am familiar with formatting tactics of sincere causes and not so serious schemers soliciting for selfish reasons. I truly appreciate the work that the CAC does and would be honored to be considered as a candidate again.

He, Chunzi; LuSys Laboratories, Inc.; Carlsbad, San Diego County

My involvement in the arts started when I was in elementary school, playing the clarinet in the school band in China, and then continually playing in middle school, high school, and the San Diego Civic Symphonic Youth Orchestra, after immigrating to United States at age 13. Playing music in those formative years anchored my love for the arts, so was doing after-school figure drawing, pursuing undergraduate studies in Art History and Film Studies in college, and then subsequently pursuing acting in Southern California after moving back from New England. I believe I am qualified to be an Arts Council Panelist for grant reviews because my internships in the arts, networking with local art communities in China Southwestern regions, working knowledge of the arts and theatre communities in Southern California all make me aware of importance of arts and artists' work. I have a robust desire in learning and experiencing life to the fullest so I practice acting and that has been my passion, so I understand the power of words making artists' works stand out and themselves to stand out. My full-time job now is in Procurement at a biotech manufacture start-up and retail sales for an iconic American fashion brand. Thank you for reading.

Heffler, Shelley; SCWCA; Palm Desert, Riverside County

Shelley Heffler was born and raised in the Bronx. She attended the Fashion Institute of Technology in New York where she studied interior design, followed by a Bachelor's Degree in Art. She graduated from Cal State Northridge with a Master's degree in fine art followed by a teaching credential. She traveled extensively throughout Europe and Asia photographing the lives of fascinating people and the rich cultural landscape they live in. On returning from her travels, she settled in Los Angeles where she taught ceramics and fine art for L.A. Unified for over 25 years. Additionally, she was an adjunct professor at Otis College of Art and Design, a Nationally Board Certified Professional Educator, and a mentor teacher. She was nominated for the Awards for the Visual arts, and received a Fellowship from Funds for Teachers. Her paintings and photographs are in the collections of many collectors across the United States. She has recently been identified as "One to Watch" on Saatchi On Line, and featured in "Art Pins". Now retired from teaching, she is solely dedicated to her art practice in her studio located at the Perez Art and Design Plaza in Cathedral City, California.

Hernandez, Michael Angelo; State of the Arts; Indio, Riverside County

My name is Michael Angelo. I am an original artist. My passion is music and my love is art. I've been working with nonprofit programs in Indian Wells, Palm Desert, Indio, Mecca Coachella, Palm Springs, and La Quinta. I started a group with different artists named State of the Arts. The members of this group support one another in the arts. This group creates events all over the desert area and Southern California. We believe in educating and inspiring people in the arts. The artists we have are unique artists that work with sculptures, water colors, airbrush, spray cans, oils, acrylics, photography, graphics, printmaking, plain air paint, popup art, and so

much more. I found my original style to express strong feelings in motion using the unique application of raw materials such as sealer's pigmentation in color. Currently I am experimenting with using concrete textures and with different materials. Using other surfaces and textures this special technique is used in the "old world" to look and withstand both time and elements in nature. We want to inspire and educate generations and communities working with businesses to support children and their growth in the arts.

High, Kat; Neshkinukat; Topanga, Los Angeles County

Kat High is a non-enrolled Native Californian of Hupa descent. She is the past Chair of the American Indian Scholarship Fund of Southern California. She served as the Director and Program Coordinator for the Haramokngna American Indian Cultural Center for over 15 years. Kat is an advisor to the Satwiwa American Indian Cultural Center, The Autry National Center, and the Antelope Valley Indian Museum. Kat is a non-voting member of the California Indian Basketweavers Association, and Neshkinukat, the California Indian artists network. She is a vendor for LA County Libraries, vendor #119405, and also presents workshops at LA City Libraries, Environmental Centers, and schools. Kat is a member of the California Indian Storytelling Association, and has done storytelling at libraries, schools, the Dorothy Ramon Learning Center, and other locations in Southern California. She is also active with the Sacred Places Institute.

Kat is the founder of Giveaway Song Productions, and produced several award-winning documentaries on the connections between California Indians and Native Hawaiians, and over 200 public access TV programs on Indigenous culture.

Hill, Nancy; Axiom Repertory Theatre; Redding, Shasta County

I have been an arts educator for over 35 years and has taught music, dance, and drama for all ages. I holds a Music Education degree from CSU Chico. I served as the Artistic Director of the South Shasta County Children's Chorus and is also a lead director for SSCYA. I also has significant experience in technical theatre in costume design, makeup design and properties design and execution. I recently retired after 35 years as teacher of choral and instrumental studies at both Anderson Union High School and West Valley High School and is currently the Choral Director at Pilgrim Congregational Church in Redding and Executive Director for Axiom Repertory theatre and the Executive Producer for Axion Children's Theatre in Redding CA. I have created 2 nonprofits including Axiom and continue to be a proponent for the arts in our community.

Hinshaw, Melissa; Center for Psychotherapy, Spirituality, and Creativity; San Francisco, San Francisco County

I got my MFA in Creative Writing in 2013, then went back to school to become an art therapist in 2019. I graduated in 2021 with my MS in Counseling & am completing my Expressive Arts Therapy certificate in 2022. From 2015-2018 I provided communications and grants management at an urban forest nonprofit (California ReLeaf) who provided pass-through grants to smaller nonprofits in California. From 2018-2020 I worked at Sacramento Chinese Community Service Center managing a volunteer literacy program in title 9 schools in the greater Sacramento Area. Throughout these years I volunteered with Under the Gum Tree & 916Ink (both Sacramento literary nonprofits), participated in events like Chalk It Up!, edited a virtual literary magazine The Masters Review (specifically providing editorial services for BIPOC

writers), took arts classes at Sacramento Community College, & volunteered/interned for Children's Bereavement Art Group in Sacramento. Only recently have I been able to complete my education and combine my experience and expertise into a more singular role as an art therapist, and I look forward to finding different ways to contribute to the California arts community from my new professional position.

Hirabayashi, Roy; San Jose Taiko & School of Arts and Culture at the Mexican Heritage Plaza; San Jose, Santa Clara County

Roy Hirabayashi, a co-founder of San Jose Taiko (SJT), celebrates 49 years of composing and playing taiko. For his years of community-building through SJT, he was awarded the 2011 National Endowment of the Arts National Heritage Fellowship in Folk and Traditional Arts. Roy has also received the SV Creates Legacy Laureate, San Jose Arts Commission Cornerstone of the Arts, and has been a mentor in the Alliance for California Traditional Arts Master Program. In 2017 he performed at the Smithsonian FolkLife Festival and the Library of Congress Noontime Series and remains active performing and conducting workshops internationally. His last major project includes music composition and performance for Luis Valdez's play, "Valley of the Heart."

Roy remains active in the national arts community. He has served on the boards for Western Arts Alliance, Japantown Community Congress of San Jose, School of Arts & Culture at Mexican Heritage Plaza, founding member of 1stACT Silicon Valley, the Multicultural Arts Leadership Institute, and the Taiko Community Alliance. In addition, he is an American Leadership Forum Silicon Valley John W. Gardner Leadership Awardee and a member of the 2017 US-Japan Council Japanese American Leadership Delegation.

Hirugami, Erika; CuratorLove, AHSC, SMC; Los Angeles, Los Angeles County

Hirugami is a first-generation Mexican immigrant, formerly undocumented, who holds an MA in Art Business from the Sotheby's Institute of Art, in conjunction with the Drucker School of Management and Getty Leadership Institute at Claremont Graduate University. As well as BAs from UCLA in the fields of Art History, Chicano Studies, and Mexican Studies. She is currently a lecturer at various universities and a doctoral candidate at UCLA, where she challenges the convergence of transnational aesthetics with a special focus on critical race theory through the undocumented Mexican experience.

Hirugami is founder and CEO of CuratorLove, as well as ED at AHSC, and the 2021 Arts for LA Fellow. As a Getty and Kress Foundation Fellow, she has developed curatorial statements at museums across Mexico and United States. She has curated exhibitions for multiple spaces across the globe, and her written work has been published internationally.

Hobza, Megan; Kids In The Spotlight Inc (KITS); Burbank, Los Angeles County

I joined Kids In The Spotlight as its fund developer in July 2021 (and originally served as a consulting grant writer, starting in March 2021). I worked as a grant writer for hire for over 25 years, serving schools, healthcare providers, and dozens of grassroots nonprofits, including organizations providing arts programming and serving cultural communities. In an avocational capacity, I've worked for over a decade in my own community on creative placemaking projects, and to that end received a National Arts Strategies Creative Community Fellowship in 2015. My community change-making work has included founding roles in Sustainable City nonprofit and newspaper, the Whittier Free Store, Whittier Time Bank, Altadena Urban Farmers Market, Strub

Avenue Urban Farm, the Whittier Area Environmental Coalition, Village Sudbury School, the Whole Place of Whittier, and the Urban Dinner Socials pop-up locavore vegan gastropub. In my personal artistic practice, I am a visual artist, filmmaker, photographer, and chef.

Hockersmith, Bella; Arts Council for Monterey County; Pacific Grove, Monterey County

I have spent over a decade in nonprofits, primarily in the arts, working to connect communities to organizations through philanthropy, having raised over \$10M in my career. I started in small organizations, such as the Center for Contemporary Arts and SITE Santa Fe in New Mexico, and spent years at large cultural organizations such as SFMOMA and the Fine Arts Museums of San Francisco (the de Young and Legion of Honor). Now, in the Monterey area, I am the Director of Development and Communications at the Arts Council for Monterey County, working to further our mission to better the lives of people in our area through the arts and community programming.

Hoffman, Kelley; Sephora/LVMH; Oakland, Alameda County

Currently in my 10th year at Sephora, based in San Francisco, as an Associate Creative Director. Grew up on the central coast and studied Art History at Smith College. Worked in marketing at Vogue and wrote about culture for W, Elle, The Atlantic, and Harper's Bazaar. Published in art books Twitter Favs and #ArtSelfie.

Holly-Brookins, Nova; Greater Sacramento Urban League; Sacramento, Sacramento County

A passionate instructor, Nova Holly-Brookins has spent most of her life learning, teaching and creating content mainly in the areas of dance and mathematics. Nova has served as mentor and advocate for her children's classmates. Within the last few years, Ms. Holly-Brookins created a community based project using dance and music to promote math to children under the age of 6, became an intern for the Health Sports Academy at Grant Union High as well as a partner with the Crocker Art Museum Art Impact Initiative. Nova was an active Unit Drill Leader and choreographer for the Hundred's Unit empowerment group pre-COVID 19 shutdowns. While completing her Bachelor of Science degree in Integrative Studies, (2019), Nova became Program Director for North Sacramento's community summer program. Most recently she successfully overcame one of 2020's challenges while serving as a panel judge for the Pacerettes dance team auditions, now conducted virtually.

Homsey, Bonnie Oda; Los Angeles Dance Foundation; Los Angeles, Los Angeles County

Bonnie Oda Homsey founded Los Angeles Dance Foundation in 1978 focused on career development, and research/educational use of concerts by American Repertory Dance Company acquired by USC Library and Mark Morris legacy archive. She serves on Actors Fund Western Council helping to establish youth programming for the Hollywood Arts Collective, and Ann Reinking Scholarship as Chair of the Application & Adjudication Committee. She is an Adjunct Assistant Professor at USC Gloria Kaufman School of Dance, and member of Dance/USA, National Dance Education Organization, Los Angeles Arts Funders, SAG/AFTRA. For 20 years, Bonnie was Chair of Dance for The Princess Grace Foundation USA, including service as panelist for NEA, CAC, NEFA, and United States Artists. A former soloist with the Martha Graham Co., she performed on Broadway and toured internationally. Bonnie joined the freshman class when The Juilliard School moved to Lincoln Center, and in 2021 established a

dance scholarship for AAPI students. She received a M.F.A. from University of California, Irvine as the Chancellor's Fellowship recipient, and has received two Lester Horton Awards.

Honarmand, Kiana; NA; Mountain View, Santa Clara County

Kiana Honarmand is an artist born and raised in Iran. Her work addresses issues related to her cultural identity, violation of women's rights in Iran, censorship, surveillance, and the Western perception of the Middle East. In 2012, Kiana moved to the United States to pursue her Master of Fine Arts degree at Penn State University. She currently lives and works in the Bay Area. Her work has been exhibited in numerous venues including Metal Museum, Memphis, TN; San Luis Obispo Museum of Art, CA; New Museum, Los Gatos, CA; Lite-Haus Galerie, Berlin, Germany; 709 Gallery, Pittsburgh, PA; Laleh Gallery, Tehran, Iran; Root Division, San Francisco, CA; Spectrum Gallery, Centerbrook, CT; Rogers Gallery, Berea College, KY; Olin Gallery, Washington and Jefferson College, Washington, PA; HUB Robeson Galleries, Pennsylvania State University, PA; Arc Gallery, San Francisco, CA; Aggregate Space Gallery, Oakland, CA; Sidney Larson Gallery, Columbia College, Columbia, MO; MCLA Gallery 51, North Adams, MA; Crayola Gallery, Banana Factory Art Center, Bethlehem, PA; Marin Museum of Contemporary Art, Novato, CA; The Drawing Room, San Francisco, CA; Oakland Asian Cultural Center, Oakland, CA.

Hopkins, Anna; A7D Creative Group; San Diego, CA, San Diego County

With over two decades in visual storytelling and marketing, Anna Hopkins serves as Creative Director and Partner of A7D Creative Group, Inc., a marketing agency that has helped shift the needle for clients in the lifestyle, community, tourism and hospitality space for 17 years. Anna has a keen ability to spotlight a brand's greatest assets and create smart marketing programs that drive consumer behavior. She has successfully positioned business districts and destinations, entertainment experiences, business-to-business and those within the hospitality industry for accelerated success. She has become a recognized part of San Diego's hospitality and tourism industry leadership.

Active in Southern California, Anna's philanthropic and business organization support spans San Diego, North Park Main Street, Gaslamp Quarter Association, La Jolla Business Association and the College Area BID.

Hopkins, Judith; Studio Channel Islands; Thousand Oaks, Ventura County

I have an MFA in the Visual Arts from CAL ARTS. I taught art at many community colleges throughout Southern California including the California Youth Authority. In 1998 I co-founded Taking the Reins, a non-profit girls' empowerment project which at the time used horses to introduce girls to the arts and sciences. I served as the Executive Director of Taking the Reins from 1998-2012. I have a great deal of experience applying for grants as the director of a nonprofit but also as an individual artist. In the 1990's, I received two Artist in the Community Grants from the City of Los Angeles Cultural Affairs Department. In addition, I was a Program Coordinator for The Shades of LA Project, Central Library, City of LA. where I worked on organizing Photo Days, recruiting volunteers and donors for the photo days.

House, Geoffrey; JG-House; Encinitas, San Diego County

A storyteller, international-projects manager, and team builder, Mr. House publishes a digital magazine to investigate the intersection of climate change, socio-economic development, and public health in diverse communities of the United States and across the globe. He oversees the

production of rich content in assorted formats to explain complex ideas and tell compelling stories, including accounts of "ordinary" people who, by asserting courage, creativity, and determination in the face of formidable challenges, become extraordinary in every way, performing important and powerful work while solving urgent societal problems. Mr. House started his career as a free-lance journalist, publishing articles for the arts and entertainment section, "Los Espectáculos", of the largest Spanish-language daily newspaper in the United States at the time, "La Opinión", in regard to events in San Diego, CA, and Tijuana, Mexico.

Huang, Ann; Saffron Splash Media; Newport Beach, Orange County

Ann Huang is a Chinese-born, Mexican-raised and US-educated poet, literary translator, visual artist and filmmaker who published four award-winning collections, most recently

A SHAFT OF LIGHT. Her lyric poetry speaks of a dreamy state of being by melting present into past and future, with surrealistic gestures permeating space and time across multiverses.

Ann is the Traveling Show manager for MarinPoetryCenter, and Visual Arts editor for NewFound Journal.

Ann is also the managing director for Saffron Splash Media, a production house for art films based in Newport Beach, California. Over the past five years, Saffron Splash Media made five award-winning films. THE PINES OF SPRING won the Best Editing Award at The Marina Del Rey Film Festival. INDELIBLE WINTER won the Best Experimental Film at the Prince of Prestige Academy Award. PALPITATIONS OF DUST won the Best Film Award at the LA Film & Script Festival. SPARSE won Ann Huang the Best Voice Actress at the Actors Awards Los Angeles. IN THE DESERT OF ETERNITY has made to a finalist for the Best Short Film or Documentary in the 12th TASTE AWARDS Film, Television and Video Competition.

Humlie, Meghan; Word, Image & Spirit; Kensington, Contra Costa County

I graduated from San Francisco State University in 1980. My degree was in Studio Arts (Ceramic Sculpture). As with many graduates, life took me in other ways. I had little time to be creative in an artistic sense. After many adventures through the years, I applied for and received employment as an activity coordinator at the local retirement facility. It was through this work that I experienced a sense of the many places that my life had gone and this sense was able to be focused upon in ways that I might never have imagined. My work with people in assisted living and memory care called forth a response of reclaiming my own creative ability.

This movement of reclaiming also was nurtured by artists and other creative persons who while being on-line invited me to explore, to re-learn both discipline in the arts and freedom of expression. This eventually led me to create a support group (on-line) for creatives throughout the world which is now in its third year and has 239 members to date. The group members are mostly women over fifty who claim themselves as artists, writer, poets and includes others who explore creativity in how they arrange their home, create their meals, and choose to live their lives.

Hurley, Maureen; California Poets in the Schools; Sebastopol, Sonoma County

I have worked my entire life in the arts, both as a visual artist and as a poet, teaching people of all ages to access their creative self expression. I have received 7 individual CAC AIS grants including an artist in libraries grant at Napa State Hospital. I have been part of several multi arts CAC and NEA grants, as well as a NEA pilot evaluation grant with Philip Horn. My latest CAC

multi-artists in residency grant was through Poetry Flash, a John Oliver Simon legacy teaching grant. I was on the roster for the Montana Arts Council AIS program, and I have worked with luminaries such as Herb Kohl, and other arts educators. I have taught poetry and art residencies in CA and abroad to students of all ages and abilities. I am area coordinator for CalPoets in the East Bay, and I work with diverse populations. I am widely published, and have had numerous art exhibitions, and have been a cultural worker all my life. I have received two regional NEA fellowships, and have collaborated with artists and musicians. I was nominated Poet Laureate of Sonoma County. I have produced literary events for two decades, was a featured reader for, and I coordinate the youth poetry reading for the Poetry Flash Watershed Environmental Poetry Festival.

Hurst, Amy; Del Norte County Library District; Crescent City, Del Norte County

Amy Hurst is currently working as the Bookkeeper for the Del Norte County Library District. Prior to this position Amy worked as a Beach and Trails Ranger for the Oregon Parks and Recreation Department, served as a Disaster Recovery Specialist with the U.S. Small Business Administration and has held other financial positions. In each of these roles Amy has applied for and received state and private grants to help meet approved goals. Growing up in the Midwest, attending college in Florida and now residing in rural northern California has provided the opportunity to see and meet a variety of people with differing needs and viewpoints. Having lived in large cities and small rural towns, Amy understands the importance of art and culture and the differences of opinion throughout this state and country.

Jackson, Natalie K.; Volunteer (Community Painting, University City); San Diego, San Diego County

Background: Practice Director at Excelerate with 18 years of experience leading transformational projects for Fortune 100 companies across industries with a focus on project and business management, process improvement, customer experience, and employee experience. Worked for 6 years at LPL Financial as Vice President in a Chief of Staff capacity, oversaw communications, led and cultivated peer-to-peer groups to foster collaboration.

Qualifications: Certified PMI Project Management Professional (PMP), Yellow Belt in Six Sigma, sponsored to attend the Linkage Institute Women in Leadership Conference (2019) and Disney Institute Leading Service Excellence Program (2019), Bachelor of Business Administration (BBA) from The George Washington University in Washington, D.C. (2001)

Relevance: I will blend my business experience with my passion for the arts, along with my ability to collaborate, and to drive results. I will take my customer-centered expertise, eagerness to listen and learn, and leverage my "toolkit" and translate that to the arts and putting communities at the center of what we do. I have a strong network of colleagues and partners with expertise we can leverage (e.g. culture, talent, marketing, research, etc.).

Javier, Fabiola; Arts Visalia; Visalia, Tulare County

I am artist currently living in California's Central Valley. I have participated in our local Taste the Arts festival, and prepared art lessons at Arts Visalia. This included at-home art kits during the lockdown and later organized in-person class programs. Currently I paint and make Artist Trading Cards in my home studio.

Jensen, Charles; UCLA Extension Writers' Program; Los Angeles, Los Angeles County

Charles Jensen is the author of 3 poetry collections and 7 chapbooks. He received the 2020 Outwrite Nonfiction Chapbook Award for *Cross-Cutting*, a diptych of essays that hybridize memoir and film criticism. The City of Los Angeles Department of Cultural Affairs designated him a 2019-2020 Cultural Trailblazer, and he is the recipient of the 2018 Zócalo Poetry Prize, a Dorothy Sargent Rosenberg Prize, the 2007 Frank O'Hara Chapbook Award, and an Artist's Project Grant from the Arizona Commission on the Arts. His poetry has appeared in *American Poetry Review*, *Crab Orchard Review*, *The Journal*, *New England Review*, and *Prairie Schooner*, and essays have appeared in *45th Parallel*, *American Literary Review*, and *The Florida Review*. He founded the online poetry magazine *LOCUSPOINT*, which explored creative work on a city-by-city basis. He hosts *The Write Process*, a podcast in which one writer tells the story of crafting one work from concept to completion, and with Jovonnie Anaya co-hosts *You Wanna Be on Top?*, an episode-by-episode retrospective of America's Next Top Model. He lives in Los Angeles and directs the Writers' Program at UCLA Extension.

Jequinto, Kathleen; Los Angeles Music and Art School; Lomita, Los Angeles County

Kathleen Jequinto, Development and Events Associate at LAMusArt, where she works closely with foundations and program partners to provide equitable access to the arts throughout LA's Eastside. The arts played a major role throughout her formative years, so she grew determined to help pave the same pathway for youth to engage in the arts and reap all the benefits that they foster. By way of concert marketing and performance, Kathleen found a way to bring music into the lives of others in a life-changing way when she began working with her theatre alma mater, Arts Alive and LA's Archdiocesan elementary schools. She focused on collaborative partnerships with families, schools, individuals and organizations to create access to arts education and inspire creativity in youth. Kathleen also spent time in the classroom as a teaching artist in voice, musical theatre and piano implementing original curriculum and lessons to bring out the best in her young students. In her spare time, she is a vocalist with The Fabulous Esquires Big Band and is on the Board of Directors for TACSC.

Jimenez Montelongo, Elizabeth; School of Arts and Culture at MHP; Santa Clara, Santa Clara County

Elizabeth Jiménez Montelongo is a visual artist, poet, and teacher in the San Francisco Bay Area of California. She has exhibited her artwork in over fifty exhibitions in galleries and museums across the United States. Her poetry is published, and forthcoming, in various literary journals and anthologies. She graduated from San José State University in 2010 with a BFA in Art and a BA in French. Her visual and poetic work is influenced by her indigenous Mesoamerican ancestry, Mexika (Aztec) artwork and philosophy, Mexican culture, Chicano history, and her experiences as a woman in the United States.

Elizabeth Jiménez Montelongo currently lives and works in Santa Clara/San José, CA, where she teaches art workshops for events, public schools, and non-profits, including summer camp sculpture workshops at The School of Arts and Culture at MHP. She also offers poetry workshops and presentations online. As of November 2020, Elizabeth serves on the board of Poetry Center San José. She was selected as a 2021 Creative Ambassador for the City of San José. Her next solo exhibition is scheduled for November 2023 at Centro de Artes in San Antonio, Texas.

[\[Return to Table of Contents\]](#)

Johnson, Martin; Kids In The Spotlight; Burbank, Los Angeles County

As someone who's life was changed by an arts based non-profit organization, Martin Russell Johnson understands just how important a non-profit' mission can be. He is currently the Program Director for an organization that services youth in foster care, and has experience both writing and analyzing grants.

Johnson, Shaina; The Crucible; San Francisco, San Francisco County

Since 2001, I have danced at private, corporate, and festival venues across the US and overseas. Some of my credits include Huis Ten Bosch in Kyushu, Japan; the Harbor Nights Festival in Hamilton, Bermuda; the Sonoma International Film Festival in Napa Valley, CA, and the Great American Music Hall and the California Academy of Sciences in San Francisco, CA. From 2004-2019, I was Founder/Artistic Director of the Copper Lantern Fire Theater, a company that provided opportunities for adults who came into performance later in life.

Since 2003, I have worked with The Crucible, appearing at open houses, galas, and theatrical events. I joined the faculty in 2012, becoming Department Head in 2014. I instruct for regular adult programming and corporate team builds. Last year, I joined the Development Department as the Grants Manager. In that role, I secured grants from family foundations, corporations, and government funders to support our mission to make arts education accessible to all, and was instrumental in relaunching our public arts program which pairs BIPOC fabricators ages 18-35 with portfolio-building opportunities. I now serve as the organization's Development Manager overseeing institutional giving and corporate sponsorships.

Kane, Jennifer; Arts Connection - the Arts Council of San Bernardino County; San Bernardino, San Bernardino County

Jennifer Kane is an artist and educator originally from Los Angeles, CA who currently resides in Joshua Tree, CA. She currently serves as the Executive Director of Arts Connection, the Arts Council of San Bernardino County. Jennifer received her MFA in Public Practice from Otis College of Art and Design in 2016, and is a graduate of Arts for LA's ACTIVATE Cultural Policy Fellowship. She coordinated the Volunteer Art Program for The Joshua Tree Art Innovation Laboratory (JT Lab), an NEA-grant funded arts initiative, hosted by Joshua Tree National Park, from 2016-2018. During this time, she created the now permanent park program - Artists' Tea. Jennifer's multidisciplinary practice approaches community engagement as a dynamic form of art: creating space and opportunities for people to gather in unexpected environments through diverse methods and mediums to promote broader understanding and connection to self, others, and place. Organizing community outreach events in Peace Corps Thailand from 2006-2008 helped generate her passion for this deeply relational work. Jennifer's writing has been featured in KCET Artbound and as part of the Mojave Project, where her thematic focus is on land based connections to our human story.

Kilroy, Rachel; Wallis Annenberg Center for the Performing Arts; Granada Hills, Los Angeles County

Rachel is an arts educator who endeavors to be a force in producing programs that bring about systemic change to the implementation of arts education programming. Her passions lie in advancing the ubiquity of arts education, expanding access to arts participation for every child, and engaging art learners of all ages.

Rachel graduated Cum Laude from California State University, Long Beach (CSULB) with her Bachelor's in Fine Art. She began her career as a Los Angeles County Department of the Arts and Culture (LADAC) funded intern and grew to have extensive experience as a Program Coordinator at Get Lit-Words Ignite and School & Group Program Coordinator at the Cayton Children's Museum, and now Education Program Coordinator at Wallis Annenberg Center for the Performing Arts.

She has been an Arts for LA ACTIVATE Delegate fellow, Los Angeles Department of Arts and Culture (LADAC) Art of Leadership fellow, served as an Arts Education Exposure grant panelist for the California Arts Council (CAC) in 2019, served as an LADAC OGP Arts Education grant panelist in 2022, Emerging Arts Leaders / Los Angeles (EAL/LA) Leadership Council Co-Chair Controller, and currently Museum Educators of Southern California (MESOC) Treasurer.

King, Randel; Arts Council for Long Beach; Long Beach, Los Angeles County

I worked at Kaiser Permanente in California for 40 years at Harbor City, CA. I gave lectures and workshops for 10 years with the Mayo Clinic to enable board-certified physicians to recertify in their specialties. I have sung with my church choir for over 20 years, as well as being in several musical productions such as "The Hunchback of Notre Dame." Three years ago I sang with the Hollywood Master Chorale and was privileged to go to New York and sing at Carnegie Hall, where we sang several Brahms pieces in German.

I am passionate about the creative arts. For the past four years I have served on the Board of Directors of the Arts Council for Long Beach, which I now serve on the Executive Committee as Treasurer. In 2012, I enrolled in Long Beach Community College in Art History. I took classes in charcoal drawing, and I was admitted into the Graduate Program in Art at the California State University in Long Beach. I finished with a published thesis in 2020, and I received a master's degree in Art from the President of the University.

Kircher, Nicole; CalState East Bay; Oakland, Alameda County

I have worked in art education (preK-college) for 15+ years, at both for profit and nonprofit sites. I am a practicing visual artist and have attended residencies in the US and abroad. I am a passionate art education advocate and have worked in teacher preparation programs preparing future CA art educators.

Klein, Roger; Arts Advisor; Sacramento, Sacramento County

For the past 30+ years I have managed, guided and mentored the careers of well known visual and musical artists both in the U.S. and abroad. I've staged, curated and overseen sold-out art exhibitions in L.A. NYC and London having worked with a number of major contemporary artists including Chris Levine, Logan Hicks, D*Face, Charming Baker, Dan Baldwin, Miss Bugs, Richie Culver and others. I was involved in the planning and promotion of a number of major museum exhibitions including working with the Museum Of Modern Art in NYC and The National Portrait Galleries in the United Kingdom. I've given numerous lectures on the changing contemporary art world at both Sotheby's Institute in NYC and in London as well as being interviewed by the BBC, SkyNews, GQ Magazine, The Daily Telegraph, The Evening Standard, The Art Newspaper and Forbes amongst others.

In both 2017-2018 I served as Director of Exhibitions for the Wide Open Walls mural festival that takes place in Sacramento and currently lived in the famed WAREHOUSE ARTIST LOFTS, an arts community based in Mid-Town Sacramento.

Kocher, Jim; Madera County Arts Council; Merced, Merced County

Currently, the Executive Director of Madera County Arts Council, I also spent 7 seasons with Playhouse Merced community theater as director of communications and marketing.

As a life long performing artist, I have a unique understanding of how artists work and how they make a living in the industry.

Koo, Ahran; California State University, Fresno; Fresno, Fresno County

Dr. Ahran Koo is an Assistant Professor of Art Education at California State University, Fresno. As an artist and art educator, she promotes the efficacy of art to address cultural and social awareness. Locally and globally, she focuses on community art and critical multiculturalism, encourages interdisciplinary collaboration through social engagement, and advocates culturally responsive/sustaining pedagogy.

Her research and teaching expertise include: community art; visual storytelling; art-based research; digital narrative; critical multiculturalism; and participatory action research. She has taught art at all levels, K-Higher Education, in USA, South Korea, The Philippines, China, Russia, and Peru. She has also exhibited her artworks including painting, drawing, printmaking, sculpture, and installation for twenty years.

Dr. Koo has published and presented her research at numerous national and international conferences such as American Educational Research Association (AERA), National Art Education Association (NAEA), and International Society for Education Through Art (InSEA).

Krut, Kayla; UC Santa Cruz; Oakland, Alameda County

I'm a PhD student in Literature at UC Santa Cruz writing a dissertation on modern poetry and its religious role in higher education, and I have been a practicing, publishing poet for 15 years. I have experience working with California Poets in the Schools, Oakland Youth Poet Laureate, and UC Berkeley's Holloway Series (poetry readings). I was born in San Diego and have lived in California for most of my life, excepting a brief hiatus to earn an MFA in poetry (at the University of Michigan, Ann Arbor) and time spent abroad teaching English (in Vienna) and researching visual art for an ekphrastic poetry manuscript.

Kumar, Beverly; Arts and Culture Commission of Contra Costa County; Danville, Contra Costa County

With a background in the performing arts, education and degree in communication rooted in social justice, the arts didn't just give Beverly an education, it saved her education. This is one of the many reasons Beverly considers herself an advocate for arts education and champion of young artists. Prior to California, Beverly taught dance for 16 years in the Chicagoland and lived in Minnesota where she had a photography business. Beverly enjoys writing and feels passionate about equity in public schools. Beverly is active in her community wearing many hats from serving on the Culture and Climate Committee for San Ramon Valley Unified School District, art docent, VP of the PTA at her youngest child's school, to being appointed as a Arts and Culture Commissioner for Contra Costa County where her platform is arts education and

youth civic involvement which lead her to mentoring the first ever Contra Costa County Youth Advisor.

Kwon, Joyce; Young Musicians Foundation and Tronvig; Glendale, Los Angeles County

Mission-oriented & multi-faceted artist dedicated to increasing access to the arts through storytelling. Teaching artist: Young Musicians Foundation and Symphonic Jazz Orchestra. Content strategist: Tronvig, a Brooklyn brand strategy agency for museums. Arts administrator: Did HR & bookkeeping at national arts nonprofit Fractured Atlas. Assisted NYC presenter in contracting US proscenium stages for a Peking Opera company. Served as consultant for National Asian Pacific American Women's Forum. Producer/writer: Put together one of three segments on a weekly show for WBGO Jazz 88.3FM. Founded JAZZ TOILET, a blog on toilets and extramusical considerations in NYC jazz clubs. Innovation Artist and Speaker at the Music Academy of the West in Santa Barbara. Musician: Make folk music for folks of the diaspora on voice & gayageum. Performances for Sustainable Little Tokyo, Tuesday Night Cafe, LA Asian Pacific Film Festival, and Japanese American National Museum. International House NYC artist-in-residence. Placemaker: Two-time MuseumCamper at Santa Cruz Museum of Art and History. Attended ArtPlace America summit. BA, UC Berkeley. MM, Manhattan School of Music (where I was also a Fellow at the Center for Music Entrepreneurship).

Laboe, Larry; SAGindie, NFMLA, Film Festival Alliance, Hollywood Chamber of Commerce, SAG-AFTRA, Producers Guild of America and BRIC Foundation; Los Angeles, Los Angeles County

Larry Laboe is Co-Founder and Executive Director of NewFilmmakers Los Angeles (NFMLA), an organization committed to highlighting and connecting emerging filmmakers and storytellers worldwide. Larry is a member of the Producers Guild of America and has been a Faculty Member at the San Francisco Art Institute (SFAI) and L Art University in Shanghai and Beijing. He is a Board Member of the BRIC Foundation and Film Festival Alliance, a Committee Member of SAGindie and the Co-Chair of the Hollywood Chamber of Commerce Entertainment, Arts and Media Committee. Larry has produced scripted and unscripted streaming series and commercials, directed by talent such as Joseph Gordon Levitt, for some of the world's leading brands, networks and studios, including Disney, NBC, CBS, VEVO, Dailymotion, MTV, DEFY Media, Comedy Central, Verizon go90, Amazon, Complex Media, IKEA, Mountain Dew, Samsung, Coca-Cola, Verizon and Smuckers.

LaChaux, Mechelle; The ChauxNuff Gallery Jazz Theater; Oakland, Alameda County

I am a California native performing and practicing artist in the genres of music, theater, visual collage/mixed media art, film and photography, literary and design. I have traveled the world and performed with the master musicians of Jazz, Blues, R&B, Gospel, and Broadway. I am currently writing, producing and the publisher, editor of The Chocolat Watermelon Times a newsmagazine that celebrates seasoned artists of color. June 19,2022 is our launch date. My bio is rich and varied just as I am. As this woman of color that continually strives to grow in a turbulent environment. As a mother of 7 children and Grandmother to 35 and great grandmother of 9 I stand ready to continue teaching and sharing the enrichment the arts bring to a child's life and development.

Leipzig, Laura; Chalk Hill Artist Residency (Warnecke Institute); Santa Rosa, Sonoma County

[\[Return to Table of Contents\]](#)

Laura Leipzig is passionate advocate for local art and arts education. She currently manages Chalk Hill Artist Residency, in Healdsburg CA. Her professional experience includes, running programs for youth and adults as Education & Program Manager at the Museum of Sonoma County, curating exhibitions and developing new programs as Gallery Manager at the Arts Guild of Sonoma, and working as a Teaching Artist with the Sonoma Valley Museum of Art. Laura holds a BA in Studio Art with a Minor in Dance from Sonoma State University, and a Certificate in Non-Profit Management from San Francisco State University's College of Extended Education. She has completed training in arts education advocacy as a member of Creative Sonoma's Arts Education Leadership Development Cohort, and training in Arts Integration through their iAspire Summit. Laura is a member of the Redwood Guild of Fiber Arts and performs with Sonoma County based UpSide Dance Company.

Limayo, Amirah; Filipino American Symphony Orchestra (FASO); North Hollywood, Los Angeles County

Amirah has more than 17 years of nonprofit experience providing administrative support to a wide range of health, education, arts and cultural projects for community based organizations serving Asian Americans and Filipino Americans in Los Angeles County. She also has an extensive background in grants management including research, writing, implementation, and reporting. She has written and contributed to successful grants funded by the California Arts Council, Los Angeles Department of Arts and Culture, Los Angeles Department of Cultural Affairs, among others. Other professional experience includes special projects related to fundraising, event planning, project management, and board governance.

Amirah is a member of the Grant Professionals Association (GPA) – National and Los Angeles Chapter. She has a Master of Public Administration (MPA) with a Graduate Certificate in Nonprofit Sector Management and a Bachelor of Arts (BA) in English and Asian American Studies with a minor in Creative Writing from California State University, Northridge. She lives in North Hollywood, California with her husband Miko and two cats, Tucker and Rocket.

Lopez, Lucia; California Science Center Foundation; Long Beach, Los Angeles County

My name is Lucia Lopez and I am a Guatemalan woman, raised in Pakistan, with 10+ years of experience working in the nonprofit field. I attended Brown University with a Masters in Public Humanities (Nonprofit administration). I have worked on grant proposals for arts, indigenous, science and health organizations.

Luckey, Judge; City Of Palo Alto Children's Theatre; San Jose, Santa Clara County

Judge Luckey's experience in the performing arts spans more than thirty-five years. A classically trained actor and dancer his work in the arts began as a performer with professional regional theatre companies. Following an injury that left him with a disability he transitioned from performance to arts education teaching at the secondary and collegiate levels; and developing and implementing performing arts related programs. A master teacher he has presented at national and international conferences. For six years he was the Department Chair for the Georgia Department of Education with oversight of performing arts programs for gifted students. He spent more than ten years working in the film industry working on productions that went on to receive prestigious industry recognition including Peabody, Emmy and Oscar awards. An accomplished director he received a NAACP commendation for his multi-media productions focused on the African American experience. In 2009 he became the Managing

Artistic Director of the Palo Alto Children's Theatre, California's oldest theater for young audiences founded in 1932. Under his leadership the theater has become one of the largest providers of standards based arts education in northern California.

Lung, Celina; Pacific Panorama Productions Intl; La Habra Heights, Los Angeles County

Originally from Macau and Hong Kong, I travelled extensively in Europe while I was attending fashion design school in France. I later graduated from the Fashion Institute of Technology (FIT New York)). I have been a visual artist (painting and sculpting) for years. Professionally, I was a costume designer for the Walt Disney Imagineering for 30 years. My designs are in many Disney theme parks including the Disneyland Resorts, The Walt Disney World Resorts, Tokyo Disneyland Resorts, Disneyland Paris, Hong Kong and Shanghai Disneyland. I was also the costume designer for the Lionsgate Entertainment World in Zhuhai, China from 2018 - 2019. Currently working as an independent film maker, I had a small team of story artists who were students of the Pasadena Art Center, CalArts & Concept Design Academy. These graduates are now working for Dreamworks TV, Cartoon Networks, Pixar and Nickelodeon. I'm creating animated short films and would like to take them to film festivals. As anti-Asian sentiment is on the rise, I hope my films will connect emotionally to a diverse American audience through a warm and human story. My goal for the film is to reach the public and to raise the awareness that empathy is central to healing our communities.

Lydic, Liz; Long Beach Playhouse; El Segundo, Los Angeles County

I launched a free membership website, called California Community Theatre in 2015 to help connect community theatres. I am a former Board member for a national community theatre organization, and have participated in numerous theatre festivals as a coordinator and liaison, and coordinated the festival portion of the 2011 National Asian American Theater Conference/Festival. I have worked in various administrative capacities at theatres nationwide, currently serves as the bookkeeper at the Long Beach Playhouse (where she previously worked as the Business and Operations Manager), and hosts low-cost California Community Theatre conferences for members of California Community Theatre. I have worked in a municipal government agency for 8 years, and blend my passions with work by sitting on panels for arts-related activities and implementing collaborative arts-based programs for my City.

Macedo, Alexis Elisa; Lime Arts Productions, UR Here Theatre, Latinx Steering Comittee, Marjaree Mason Center; Fresno, Fresno County

Alexis Elisa Macedo (she/her) is a poet, playwright, actor, and director, born and raised in the Central Valley. She's a National Theatre Institute Alum (Advanced Playwright '20), has her BA in Theatre Arts - Acting Emphasis from Fresno State ('21). Macedo is also a California Arts Council Individual Artist Fellow ('21), a Miranda Family Fellow, KCACTF Student Advisory and UR Here Theatre Board Member, and Line Producer for Lime Arts Productions. Macedo's originals have been performed around the country. Lime Art's Productions featured her play Red Hood(ie) in their 20By20 Fringe and Hombres Verdaderos: Part 1 was a top 12 semi-finalist for Concord Theatrical's 46th Annual Samuel French OOB Short Play Festival and performed by Fresno State's ETC. Macedo's currently pursuing her certificate in Chicanx/Latine Ethnic Studies in Secondary Schooling and producing her original works, one of which was granted by The League of Women Voters of Fresno. You can find Macedo's work on New Play Exchange and YouTube.

Macias, Taylor; Ink People Center for the Arts; Eureka, Humboldt County

I am an artist and art organizer/curator living and working in Humboldt County. I teach art to fourth and fifth graders from a range of different backgrounds and ethnicities and I also facilitate art making with adults with disabilities, as day jobs. In my spare time I look for local artists to exhibit via the art gallery I facilitate through an ink people dream maker project called Outer Space Arcata. Outer Space prioritizes amplifying the voices of historically under represented people, and I began volunteering there after I graduated college and wanted a sense of community and to take part in making art more diverse and interesting in Humboldt County. Before moving here I lived in Los Angeles and San Francisco where I worked and attended school with a vast array of different people, and before that I grew up in the Central Valley. I didn't realize I was an artist until I left the Central Valley at 20 and moved to San Francisco, and upon discovering art I started understanding myself, loving myself, and being motivated around my goals. I graduated from college with an art degree despite going into school to study wildlife. I am now an exhibiting painter, focusing on landscapes about over population and the environment.

Magnone, Sophia; Self-employed; San Francisco, San Francisco County

Both personally and professionally, I've been guided by the power of the arts to investigate, ponder, and shape the world. I trained as an interdisciplinary scholar and teacher of literature, getting my PhD at the University of California Santa Cruz. From there, I was awarded an ACLS Public Fellowship, a two-year program supporting people with PhDs in the humanities as they transition into nonprofit careers. Drawing on the research, writing, and critical thinking skills I honed in academia, I spent the next several years working in development and fundraising at two feminist nonprofit organizations, including the Feminist Press, a publisher of diverse books that amplify marginalized voices; and Equal Rights Advocates, a legal advocate for the civil rights of workers and students.

Currently, I work as a freelance grant writer and editor, with a focus on serving small, grassroots social justice and arts organizations. I am interested in serving as a panelist to learn more about the landscape of arts grantmaking, as well as to participate in the process of uplifting the incredible artistic and cultural work of grant applicants across the state.

Mankin, Ruth; Ruth Mankin Arts Education Consultant; Sebastopol, Sonoma County

I have been engaged in the arts education community for over 20 years included Education Director at Young Audience No California, Montalvo Arts Center, SF Ethnic Dance Festival, SF Circus Center and ALICE Arts. Currently I am working as an independent Arts Ed Consultant with Bay Area Community Resources, Community Engagement Partner with Young Audiences and Fine Arts Coordinator with Oak Grove USD in Santa Rosa. I hold a MA in Education w/ Specialist in Child Development, and a Multi Subject Credential w/Specialist in Early Childhood Ed. I am also a booking agent for a Sewam American Indian Dance and Cirk Biz'Art - a circus troupe from France. Prior to working in arts education I developed a high quality child care center at Sonoma State University, trained ECE teachers, and taught parent education. I also helped on-site child care in the movie studios and other work places - Paramount, Universal, Warner Bros, IBM, Xerox.

Marlowe, Deirdre; Foundation for New American Musicals; Los Angeles, Los Angeles County

[\[Return to Table of Contents\]](#)

I have been engaged in the arts for the majority of my life. As a volunteer -- creating and staffing a K-5 hands on art history and appreciation program (still going after 25+ years), creating a student delivered K music program, chairing and leading school-wide arts activities K-12. As a professional -- member of the BMI Lehman Engel Musical Theatre Workshop -- collaborated on six musicals as librettist and lyricist -- 3 produced. As a middle school teacher of art history and drama. As a 5+ years musical theatre show writing Teaching Artist in LAUSD secondary schools . As a novelist. I have been engaged in nonprofits for almost two decades as Program Director, Executive Director, Board member, fundraiser and Grants Panelist (NASA, US Department of Education, Long Beach Arts Council).

Martin, John; Sebastopol Center for the Arts; Graton, Sonoma County

JOHN F. MARTIN has exhibited in many solo and group shows. John's monograph, In Character: Opera Portraiture, Amadeus Press, was released in November 2014 and has since been highly reviewed. In addition, John's publications include FotoNostrum Magazine, issue #19, Lens Magazine, issues #74 and #78, Visual Artbeat, and blogs such as Elizabeth Avedon, F-Stop Magazine, and Lenscratch. His work was represented by the SFMOMA Artists Gallery until the gallery's recent closure.

John has taught at the Academy of Art University and he has given several independent workshops and webinars. He has been an invited lecturer at the Berkeley Community College and at City College of San Francisco, and he was a digital photo tech at the Harvey Milk Photo Center. John has studied at School of Visual Arts, New York City; City College, San Francisco; and Stanford Continuing Studies. At Centro Laboral de Graton, John has photographed at social and political events and demonstrated in Sacramento to support domestic workers. At Sebastopol Center of the Arts, John has: helped develop and hung exhibitions, selected jurors, and photographed and documented receptions and shows.

Martino, Justina; Verge Center for the Arts; Sacramento, Sacramento County

Justina Martino studied Painting and Art History at Rhode Island College and earned a Masters in Art History from UC Davis. As a graduate student, she became interested in public and community-engaged art and focused her research on the street artist communities of San Francisco. After graduating from UC Davis, she began working at Verge Center for the Arts, where she manages the regional Sac Open Studios tour which invites people to experience art and meet artists in their own neighborhoods. She was the Project Manager of the River Crossing public art project in Sacramento and offers grant writing, professional development resources, and project management to artists and organizations through her business, Art Tonic.

McAllister, Eddie; The Shasta Beloved Community; Redding, Shasta County

Born and raised in North Chicago Ill. Among a family of artist , starting with my Father a self employed sign painter and 3 brothers that are sign painters which still manage a at least a 80 year old sign painting business. I am a Vietnam Veteran, 18 year retired Community Organizer, currently the facilitator of The Shasta Beloved community, a inclusivc, grassroots principle movement dedicated to networking and building relationship. In sour diverse community, where ever will experience, Solidarity Unity Respect Equity. I was recently the producer of a video on non-violence using the 6 Principals of non-violence by Dr. Martin Luther King, made possible by a CARES grant by Shasta Arts Council.

[\[Return to Table of Contents\]](#)

Mccall, Cris; McCall Art Advisory; Los Angeles, Los Angeles County

I founded McCall Art Advisory in 2010 to provide focused consulting services for private clients interested in building carefully curated art collections. Projects include residences throughout the United States. Previously, I was owner and director of Tinlark Gallery, Los Angeles, which provided the opportunity for leading-edge emerging artists to show their work and curate programming while also interacting with the community through neighborhood events and family-outreach programs. In 2001, I founded fresh stART, the biennial art event in Los Angeles that raises funds and awareness for art programs for underserved communities. By uniting hand-picked young collectors with carefully curated art from emerging and mid-career artists for a one-night art sale and event, we've raised over \$2.1 million to assist organizations such as HOLA, Free Arts for Abused Children, Para Los Niños, My Friend's Place, LA's BEST, and A Window Between Worlds. I hold a degree in Art History from UCLA and I've served on the Advisory Committee of the Los Angeles Art Association and the Board of Directors of Los Angeles Contemporary Exhibitions. I'm also a member of the Association of Professional Art Advisors.

McNichols, Shirley; Retired School Administrator; Sacramento, Sacramento County

I represented Center Unified School District as the district Arts Lead and as such became an active member of the Sacramento County Office of Education Community of Practice on the arts. I worked with the Any Given Child organization and attended workshops provided by the Kennedy Center and other California based organizations focusing on the Arts. I lead a team of educators from the school district in writing our arts implementation plan, which was based on the Arts Standards, which was adopted by the school board and added to LCAP Plan.

McPhie, Marilyn; Storytellers of San Diego; San Diego, San Diego County

I'm a professional storyteller, speaker, and teaching artist, creating, performing and teaching stories of all kinds -- personal, literary, traditional and more -- for audiences of all ages and levels of storytelling experience. I have directed a troupe of elementary student storytellers, published articles and reviews in parenting and storytelling publications, and coached storytellers from school students to professionals preparing important presentations. I have performed nationally and internationally.

Mehrmand, Sonia; StoryCorps; Visalia, Tulare County

Sonia Mehrmand received her MA in Public History and Museum Studies at UCR, during which she worked on oral history projects, co-curated the States of Incarceration exhibit in partnership with the New School, and coordinated the Huntington Library's annual summer professional learning series for public school teachers. She moved to Sydney in 2016, and produced projects such as Australia's inaugural Screen Diversity Showcase with the Equity Foundation, the Citizen Writes writers development program, and the StoryCasters Project for emerging POC content creators. She was Assistant Executive Director at Diversity Arts Australia, a national organization that advocates for racial equity in the creative industries. Sonia currently lives in Visalia and is a Field Manager on StoryCorps' One Small Step project, which seeks to bring people from different ends of the political spectrum together to have a facilitated conversation in an effort to find common ground and shared humanity. Sonia was as a panelist for the 2021 round of California Arts Council Individual Artist Fellowship, a member of the 2021 Arts for LA Activate Delegates cohort, and a CA Arts Council's Creative Corps panelist for the Central Valley region.

Mendoza, Francisco; N/A; Ventura, Ventura County

My name is Francisco Mendoza and I am a recent BFA in photography graduate from San Jose State. While in northern California I was involved in the art community participating in the setup of art galleries, running photographic workshops alongside science extravaganzas for middle school students in underrepresented communities of color. Now that I have graduated I am currently reintegrating myself into the art community in Southern California.

Mendoza, Pilar; Pajaro Valley Unified School District; Greenfield, Monterey County

My experiences include volunteering as a dance teacher and group coordinator for a folkloric dance troupe in my community since 2005. We are currently on pause because of the pandemic. We have 40 children between the ages 3 and 12. We practice two days weekly and perform in community events around the Monterey county throughout the year. I applied and received a grant for the group in 2016 from the Arts Council for Monterey County. I worked as a ballet instructor for the Greenfield City Recreation Center. I'm also a solo performer and have participated in several events across Monterey county.

As for my qualifications, I worked as an event coordinator assistant with the First Night Monterey organization from 2013 to 2014. I'm currently volunteering as a grant evaluator for the Arts council for Monterey county since 2019. I have an Associate degree in General Studies and a minor on Spanish language, and culture from Hartnell college. I also have a bachelor's degree in liberal studies with a minor in Spanish language. I'm currently in the Teaching credential program at CSUMB and work as a special education teacher for the Pajaro Valley Unified School District.

Michelson, Helena; Independent composer; Fremont, Alameda County

Helena Michelson is a composer and educator based in the San Francisco-Bay Area. First trained as a pianist, she attended San Francisco Conservatory Pre-College and completed her studies in Music at UC Berkeley (BA), CSU East Bay (MA), and UC Davis (PhD). Helena Michelson has been a fellow at numerous festivals including Composers Conference, June in Buffalo, Domaine Forget, Oregon Bach Festival Composers Symposium, and Source Song Festival. She has been a participating composer in Music by Women Festival, New Music at the Bayou, the Opera from Scratch program (Halifax, Canada), N.E.O. Voice Festival, and the Really Spicy Opera Aria Institute workshops. Helena Michelson is a distinguished member of the judging panel for The American Prize National Nonprofit Competitions in the Performing Arts.

Mikell, Tureeda; Tree of Life Foundation, HLP; Oakland, Alameda County

Author, writer, poet, performance artist. Poetry instructor in collaboration with California Poets in the Schools since 1990. Published over 70 at-risk student anthologies throughout, Alameda, Contra Costa, San Francisco, Jefferson, and Hayward school districts. I am a 1996 UCB Bay Area Writing Project Fellow with years of study in the field of writing; published once or twice a year in U.C. B. online zine, Digital Papers, was also selected to be a delegate to the International Writing Project held in Denver Colorado, Writing for the Urban Child. Was also storytelling delegate with Eth-No-Tec to NuWa Province in Beijing, China, helping to heal cultural bonds. Most recent collaborations have been with the NAACP of Stanislaus County, Wall+Response with Poet Laureate, Maw Shein Win and internationally recognized artist, Emory Douglas, asked by East Side Arts Alliance to produce and anthology of writers

recognized for their craft, SOAN Exhibit, as featured teller, asked to perform by Kim Shuck, San Francisco Poet Laureate for the Academy of American Poets, 70-year Anniversary of Octavia Butler, 50-year Anniversary of the Black Panthers as tour guide for national and international professors and educators via Mills College.

Miller, Phyllis; Visual Beyond Words; Santa Monica, Los Angeles County

Art exhibit virtual tour by the American Native Women Veterans of Chicago, ILL. May, 2020. VA Western Regional Art Competition, West Los Angeles, CA 02/2020, First place honor. College of the Desert, Palm Dessert California, Art Community Exhibit of art by the veteran artists, August to September 2018. Art Exhibit curated by the Challenged America: Three month art exhibit, Aspen Colorado, 2017.

Notable Art Accomplishments: The Menlo Housing project for veterans, 2015 & 2016; Art published by the "Military of The Arts Foundation, November issue of 2018. Founder and Director of "The Veteran Art Venue. "Lead art exhibitions, hosts to fellow veterans through "Paint & sip" venues and art instructional venues. Guest panel speaker before the California State Senate budget committee, (Subject; The importance of art therapy for the veteran community, 2018 Art instructor to veteran's patients of PTSD via a grant award by The Annenberg. They coordinated art exhibitions to pay tribute to veterans within the art community. Mural Art Project for the South Los Angeles Community for sports and Fitness, via Art Mural of Florence Griffith Joyner of 2019. Providing original and reproductive giclee sales of art and consulting services to clients.

Minano, Donna Marie; Inland Valley Repertory Theater; La Verne, Los Angeles County

Co founder non profit arts organization ongoing since 1990. Arts educator since 1995.

Mitchell, Amy; Museum of Make Believe; Anaheim, Orange County

I am the current Executive Director of the Museum of Make Believe, a museum specifically designed to appeal to all ages and people from all walks of life. I hold a Master of Fine Arts degree in Poetry from Western Michigan University. As a writer, I have published extensively as well as performed in numerous venues. In addition, for over the last twenty years I have served as a Senior Associate Director of Admission for numerous arts colleges (Columbia College Chicago, Northeastern University in the College of Art Media and Design, and Emerson College) with the goal of supporting students in reaching their goals in arts education. I have also spent many years as a college lecturer and faculty member. Over the last five years, I have helped curate exhibits that have traveled the country with the Museum of Make Believe.

Mitchell, Marcus; Capital Integrated Arts LLC; Los Angeles, Los Angeles County

Based in Los Angeles, Marcus Mitchell is the founder and director of Capital Integrated Arts, an independent public art consulting agency providing administrative and project management services to municipal agencies, artists, cultural organizations and private developers commissioning new artworks in response to diverse architectural, cultural and socio-economic contexts. Prior to founding Capital Integrated Arts, Marcus served as the Arts and Science Council's Director of Public Art at Charlotte Douglas International Airport where he was responsible for refreshing the mission, strategy and vision for the airport's rapidly growing City ordinance-funded permanent art collection. As Project Manager with Creative Time and art consultant Suzanne Randolph Fine Arts, he provided project management and community engagement support to internationally renowned artists, curators and museums realizing

ambitious and critically-acclaimed public art projects in close partnership with cultural institutions, heritage sites and communities located in Harlem, Brooklyn, Queens and the Bronx. Marcus holds a master's degree in Curating Contemporary Art from the Royal College of Art and a bachelors degree in Art History from USC.

Momi, Tanya; Artist; Mountain View, Santa Clara County

Her work is greatly influenced by her own life experiences. Tanya was born in India and graduated with Bachelors in Fine Arts from Chandigarh in 1982. She got married and moved to the United States. After 9 and half years of abuse in her marriage, she divorced him and never looked back. Busy raising her 2 kids and establishing her business in Silicon Valley since 1989, she didn't paint for 22 years. She was encouraged by close friends to start painting again. After she started her second career, she was able to find herself through her artwork. Her painful journey became her own inspiration.

One of the very first series she worked on was about the pain and suffering of a single, divorced woman. The paintings appended to this series include, "When Friends Turn Their Backs", "Wounded", "Beaten but not Broken", "Stop the Pain". Being that the suffering of women and people all around the world was her inspiration, Tanya paints to help people ease their suffering.

she has shown her work in India, Beverly Hills, Toronto, London, Hong Kong, Munich, Vienna, Triton Museum, NUMU Museum, Portola Valley, Los Altos as well as other local groups. Coming exhibitions Rome, Paris.

Morales, Pablo Francisco; Casa Familair/ The FRONT Rte & Cultura; San Diego, San Diego County

Francisco Eme (1981) is originally from Mexico City and currently lives and works in San Diego, CA. Francisco is a composer, producer and multimedia artist. He mainly works with sound, but various disciplines are integrated into his practice. His work has been presented in museums, galleries and concert halls in Mexico, the United States, Europe and South America. He has released albums as a soloist, in collaborations and musical projects in various genres, mainly electroacoustic, experimental, electronic pop music. Francisco is the current Gallery Director at The FRONT Arte & Cultura, a binational art gallery in the San Diego, US - Tijuana, Mex border region, where he curates art exhibitions, workshops, concerts and performances focused on the transnational artistic life of the region, but also attentive to the international art scene. Francisco is part of the Public Art Committee in Liberty Station, San Diego, and has been part of the selection committee for the City of San Diego Commission for Arts and Culture.

Morin, Elizabeth; City of Los Angeles Department of Cultural Affairs; Los Angeles, Los Angeles County

I am a senior-level administrator and seasoned cultural educator with extensive experience in advancing the arts and working with culturally diverse communities. I currently oversee special projects in City LA Dept of Cultural Affairs (DCA). Over the past 20 years at DCA, I have managed a grant program that awarded 50 contracts to non profits/schools/artists, annually; directed capital improvements projects w budget of \$15M; developed civic engagement initiatives; served as an advisor in public ed/mental health/women's issues/probation camps; led citywide programs that fostered community development & creative partnerships; and director youth education and arts services. I developed professional training for community artists that teach in informal/non traditional spaces. My work addresses issues of homelessness, cultural

[\[Return to Table of Contents\]](#)

inclusion/representation, immigration, youth development, LGBTQ history, gentrification, violence prevention, historic preservation, and more. Prior to DCA, I was a museum educator focused on cultural representation and non traditional audience development, at Smithsonian Institution, Museum of Contemporary Art LA, Experience Music Project (Museum of Pop Culture), Clark Art Institute, Grammy Museum and more.

Morris, Ken; Ken Morris Project; Los Angeles, Los Angeles County

A former dancer and current Resident Choreographer and instructor with the Lula Washington Dance organization. In addition, I'm the Founder, artistic director and chief choreographer of Ken Morris Project (KMP). My choreographic works have been showcased in several iterations of the Los Angeles Dance Festival (LADF), International Association of Blacks in Dance (IABD), Lula Washington's Youth Dance Ensemble, Deborah Brockus (Brockus Dance Company), my own chamber ensemble (KMP).

Morrow, Ejiro; Ronald McDonald House Charities Bay Area; Azusa, Los Angeles County

Ejiro joined Ronald McDonald House Charities Bay Area in 2022. She is passionate about nonprofits and has worked with Goodwill of Orange County, Catholic Charities of Los Angeles, Emanate Health Foundation (formerly Citrus Valley Health Foundation), Maryvale as well as a host of small nonprofits while working as a consultant at Mockingbird Analytics. These smaller nonprofits are where she worked with agencies involved in arts and culture, such as Association of California Symphony Orchestras, Justice for My Sister, Branch Alliance for Educator Diversity, and Children Striving Together. She holds a Bachelor's from Meredith College and a Master's from California State University, Fullerton. In 2019, she earned a Grant Professional Certified credential (GPC) from the Grant Professionals Certification Institute (GPCI), a distinction currently held by only 14 other individuals in the state of California. Ejiro is board secretary for Decolonizing the Music Room (TX), and Board Chair of the Jileng Kunda Project (NC) and an active board member with Mockingbird Incubator (CA). In her free time, Ejiro enjoys researching her family genealogy online and visiting local breweries with her husband, Kerry, and their dog Sunny.

Mraz, Anna Lee; Casa Circulo Cultural; Redwood City, San Mateo County

Anna Lee Mraz, Ph.D. is a journalist and sociologist, CEO of Peninsula 360 Press, a cross-cultural digital communication studio where we use journalism, social research and new technologies to unite and communicate about the great ethnic diversity in San Francisco, the Peninsula, Silicon Valley and beyond.

She is Project Manager and dance teacher at non-profit Casa Circulo Cultural, a multidisciplinary Spanish-Immersion art and culture center for the whole family, where she runs the Latinas in Action Program, a collaborative women's program. She is part of the Racial Equity Steering Committee for the Jefferson Underpass Mural City Project since 2020.

She teaches at the National Autonomous University of Mexico (UNAM) courses on Feminism, Visual Sociology and Technologies of Information and Communication. Co-editor and author of the book "Sociology with audiovisual media" published in Mexico (2019); author of two bilingual children's storybooks for Hispanic children living in the Bay Area.

Muñoz, Laura; Playhouse Arts; Arcata, Humboldt County

Laura Muñoz is a dance and theater maker, somatics artist, and educator. She was born and

raised in Spain, but has spent most of her life somewhere else. She started her training in childhood as a gymnast, and soon after, as a dancer.

Laura graduated from HSU with a degree in Studies of the Earth, and later studied at the School for New Dance Development at the University of Amsterdam. Muñoz is also a graduate of The Moving On Center, where she studied Interdisciplinary Arts and Somatic Movement Therapy.

She was core faculty at the Brown University/Trinity Rep MFA in acting and directing 20006-09. She has been invited to UNAM in Ciudad de México to teach 4 consecutive years in the International Theater Festival FITU. She worked with Dell'Arte International as faculty, head of physical training and company member on and off from 1998 to 2020.

In the last 3 years she has focused on community art projects as coordinator, instigator, lead and participant with the Arcata Playhouse and Playhouse Arts. In 2021 she developed and coordinated Migrations: a multicultural 5 hour outdoor event involving 6 different cultural groups within our community, structured as a procession.

Muralikrishnan, Rose; Spring Nectar Foundation; Riverside, Riverside County

Dr. Rose Muralikrishnan: Among the Music of India aficionados of California, the name Dr. Rose Muralikrishnan is tantamount for rigor, innovation, and purity. Dr. Rose Muralikrishnan, received her Doctor of Music in 2018. She has been a tireless Music Guru for the past 34 years and an active performer for over four decades. Dr. Rose Muralikrishnan is a Founder & CEO of Spring Nectar Foundation for Indian Music & Heritage, a 501(c) (3) Non Profit Organization.

Dr. Muralikrishnan is not only is an expert vocalist and entrepreneur, but a skillful composer, songwriter, music conductor and a director of Indian music genre. She is one of the very few women music conductors in Indian Classical Music. She had performed at many International Music Festivals around the world. such as Sydney Opera House, Australia, Carnegie Hall of NY, Los Angeles Walt Disney Concert Hall, Shrine Auditorium, Georgia's Hodgson Hall to name a few.

Muro, Nanzi; None; San Diego, San Diego County

Interdisciplinary Fronteriza Artivista based in San Diego, California. I was born in Los Angeles, CA but raised in the border region of San Diego/Tijuana. I am "muy orgullosa" of being binational and embracing both American and Mexican cultures simultaneously.

I earned a Bachelor of Fine Arts in photography, with a minor in studio art from San José State University. I am looking forward to continuing pursuing artivismo in graduate studies settings. I have exhibited internationally, individually, and collectively. Recently, my position as a fronteriza (transborder) person has been the focal point of my current work, seeing the expansion of the militarization zone on the Frontera through the years.

My vision as an "artivista" is to allow viewers to realize that all change begins from within us. I use photography, social practice, digital graphics and drawing, pottery, and installations for my artivismo; these mediums allow me to convey the issues which impact underprivileged communities such as food sustainability and chronic disease.

Mwaluko, Nick Hadikwa; Individual Artist; El Cerrito, Contra Costa County

Nick (pronouns: he/they/Nick) is currently a member of California's nationally accredited

Playwrights Foundation's Resident Playwright Initiative (RPI). In mid-Nov 2020, Nick's play #MeToo was featured on HowlRound TV in celebration of Trans Plays to Remember which highlights trans resilience and loss of life. In 2018, Nick's queer, trans, POC play Waafrika 1-2-3 was performed in Berkeley with TheatreFIRST.

Waafrika 1-2-3 went on to have runs in the Twin Cities (2018) and New York City (June 2019) for the 50th anniversary of Pride. Waafrika 1-2-3 was featured in New Play Exchange. Nick's play They/Them/Theirs was performed in Berkeley with Those Women Productions. Nick's essay XXYX Queer Africa: More Invisible is Best American Essays 2020 and Nick's other essay was nominated for a Pushcart Award (results for finalists currently pending). Nick completed their MFA at Columbia University in New York City as a Point Scholar. Nick completed their B.A (Magna Cum Laude) at Columbia University in the City of New York. Nick completed two years at Iowa Writers' Workshop under a Norman Felton Scholarship but quit.

Myers, Richard; Axiom Rep Theater; Redding, Shasta County

I grew up in a performing arts family. Music, theater and acting have been part of who I am beginning from almost birth. I played various music instruments performed in plays took dance lessons and learned to work with my hands being taught by my father how to create with wood. I am a recently retired educator. The classes that I taught as a teacher were theater, guitar and mathematics. I have always felt that as a teacher I got to perform five times a day. The second half of my education career was as a high school counselor. My eleven years as a counselor at Enterprise High School I was known as the arts counselor. I was the administrative liaison to all the art, music and theater teachers.

Within my own family, my wife is a musician and artist her own right. We have raised our two sons to enjoy and appreciate the arts. Raising them around music, dance, theater and to be creative using their hands to create art. They are both finding their way as artists today. I feel that with my experience and passion for the arts in a variety of different modalities, I would serve well as a passionate grant panelist.

Nagle-Evangelista, Amber; Member; Ventura, Ventura County

Amber Valley Evangelista is a full time mom of 4 and a nostalgic photographer who's addicted to vintage film cameras and Polaroids. As a full time photographer, portraiture is a way for Amber to document her family moments, amplify stories of the black community, and showcase her passion for fashion. She prefers capturing moments using 35mm, 120, and instant film; each medium gives her a chance to slow down and be more thoughtful of each frame due to the limited number of frames. Film photography has always been a way for her to reconnect with the curiosity and excitement of her childhood. Having relearned the patience required when taking pictures with film, she continues to allow herself to relax, let go, and enjoy the process. Amber's goal is to share her love of film photography with others so they too will fall in love.

Nash, Sibylla; N/A; Los Angeles, Los Angeles County

Sibylla Nash is a Los Angeles-based writer. Her work has appeared in a variety of outlets including Lit Hub, Essence magazine, Vibe, and many others. She received her MFA in Creative Writing from Otis College of Art and Design and BA in Journalism from the University of Southern California. I have volunteered with a non-profit that brings and promotes health and wellness in underserved communities - Body Sculpt of NY. I have helped with the newsletter

and marketing. As a freelance writer, I have covered many issues and events that are important to the African American community.

Navarro, Ana; Bay Area Discovery Museum; San Francisco, San Francisco County

Ana Navarro recently graduated with an M.A in Museum Studies with a emphasis in Museum Management and Fundraising. As a Latina, she understands the importance of representation in leadership and fundraising positions. Her passion is to help the museum field progress to become inclusive community partners. In these efforts, she serves on Bay Area Emerging Museum Professional Board and is the Chair of the BAEMP Development Committee.

Ana works as the Institutional Giving Coordinator at the Bay Area Discovery Museum (BADM), where she assists in creating and maintaining relationships with foundations, government, and corporations. She brings two years of development experience as the Development Associate at the California Historical Society and a Development Fellow at the Palo Alto Art Center. Before entering Development. She worked in education roles at the SomArts Cultural Center and the Mexican Museum in San Francisco.

Neal, Safiya; None; Sacramento, Sacramento County

I live in artist community and I've advocated for mixed communities and bring awareness to the black experience by letting people into my home to share my art in family.

Nichols, Ginny; Self; Bodega Bay, Sonoma County

In parallel to my studio practice, I've worked for many years in NJ, CA and NH teaching and sharing my art with pre-school -12th grade students painting murals, individual paintings in oil, acrylic and water colors, printmaking, drawing, ceramics, creating books and designing scenery, costumes and props. As a strong advocate for bringing the arts to communities in need I have often sought them out in my attempt to redress the arts education disparity of underfunded & underserved.

My work has been exhibited regionally and is held in several private collections. Additionally I have been commissioned to create new work for various types of projects.

My education includes a BFA from Pratt Institute in Painting, a mini-MBA from University of Pennsylvania Wharton School of Business in Marketing and extensive world wide travel to learn about and experience other cultures and art. At times during my career I have had a dual career working in engineering and marketing at technology companies. Not proud of it but had to support my family.

Nichols, Toban; Remainers Creative Reuse; Los Angeles, Los Angeles County

Toban Nichols, is a visual artist & filmmaker whose work has been seen in film festivals & galleries in LA & around the world. He was also featured in Pop Rally at The Museum of Modern Art in New York City.

After earning a Bachelors degree in painting, he studied at the San Francisco Art Institute where he received an MFA in New Genres. He has been granted a residency with the Experimental Television Center in NY, & awarded the Juror's Pick at the ArtHouse Film Festival. Nichols is the Director of Education for Remainers Creative Reuse, a non-profit up-cycle depot in Pasadena California.

He is currently in post-production on his first feature length documentary titled “Beyond the Trees” for wide release in 2022 as well as teaching visual arts & photography to underserved youth in Los Angeles after school programs and juvenile detention centers for the past four years.

No, Christine; None/Independent; Oakland, Alameda County

Christine No is a Korean American poet, filmmaker and daughter of immigrants. She is a graduate of the American Film Institute, a Sundance Alum, VONA Fellow, three-time Pushcart Prize and Best of the Net Nominee. She has served as Assistant Features Editor for The Rumpus, a Fellow, then a Program Coordinator for VONA. Christine serves on the board of Quiet Lightning, a literary nonprofit in the Bay Area; and she is an arts mentor with and has served as the Advocacy Program Manager at ARTogether, an arts organization committed to building compassionate and welcoming communities for newcomer refugee and immigrant populations using art and storytelling as tools for connection social justice. Her first full length poetry collection “Whatever Love Means” is available via Barrelhouse Books.

Norris, Ashunda; N/A; Los Angeles, Los Angeles County

Ashunda Norris is an award winning filmmaker, feminist, arkivist and poet living in Los Angeles. Her honors include fellowships from Cave Canem, the New York State Summer Writer’s Institute and a residency at The Lemon Tree House. Ashunda’s most recent film work, MINO: A Diasporic Myth has screened nationally and internationally including in Amsterdam, Berlin and Nairobi, Kenya. Her writing has appeared or is forthcoming in [PANK], Trampoline, La Presa, Bayou Magazine and elsewhere. The artist is a proud alumna of Paine College and Howard University. She holds MFAs in both Poetry and Screenwriting. Born and raised in the heart of rural, red clay Georgia, Ashunda loves hot water cornbread, obscure cinema, star gazing, the ocean and celestial Sirius.

Nugara, Mario; City of Angels Ballet; Studio City, Los Angeles County

Mario Nugara is regarded as a teacher of unparalleled talent in the Los Angeles area. Nugara received his training at George Balanchine’s School of American Ballet and danced with some of the most prestigious companies including New York City ballet as a student, Boston Ballet, Fort Worth Ballet, and appeared on Broadway with Rudolph Nureyev. Founder and artistic director of the City of Angels Ballet, since 1993. Featured in TV documentary "Turning Point, City of Angels Ballet" and the book "Unselfish, Love Thy Neighbor As Thy Selfie". First ballet dancer to be awarded a Fulbright Scholarship to Copenhagen, Denmark in conjunction with the University of Copenhagen and the Royal Danish Ballet. During that time, taught at the Royal Danish Ballet, Culberg Ballet, Ballet Academy of Stockholm, the New Danish Dance Theatre, the Marie Brolin – Tani Dance Theatre, and Dansens Hus. Holds a BFA and MFA from New York University’s Tisch School of Arts. Listed in Wikipedia and worked with over 35,000 children from LAUSD at no cost to the children or their families.

Oliva, Michael; Olivagrafix; Stockton, San Joaquin County

I've been a professional artist for over 40 years. I was a hand drawn animator for 30 of those (Disney, Hanna-Barbera, etc.) and now I teach digital graphic design in college, run my own graphic design studio and produce large scale murals in Stockton, utilizing (and paying) local art students. I am also a member of the Stockton Arts Commission.

Olsen, Jennifer; Golden Chain Theatre; Coarsegold, Madera County

I have been involved with community theatre for over 5 years. Everything from being an actor, to directing, stage managing, and sitting on the board of directors. I've also been involved with children's theatre workshops.

Ordaz, Joselynn; The AJA Project; San Diego, San Diego County

Joselynn (J) is a queer Mexican graphic designer and artist based in San Diego, California. They received their Bachelor of Arts in Communications from the University of California, San Diego. Their work is heavily influenced by their identity as a transmasculine individual and topics of visibility and representation. With a deep interest in user experience and visual storytelling, J utilizes a diverse mix of disciplines to approach their design practice with intention. They work directly with local art nonprofits and community based organizations that serve + center underrepresented communities.

Ortiz, Henry; All of Us or None Sacramento; Sacramento, Sacramento County

Henry is a grass-roots organizer and Community Healer fighting oppressive systems through social justice strategies in California. During his 18 years of incarceration, Henry wrote various curriculum based on trauma and

emotional intelligence while facilitating healing workshops with hundreds of incarcerated men and youth. Today he works with the most oppressed and broken communities as a trainer and Founder of "Trauma Through a Traumatized Perspective" (TTTP) Trainings.

Osaki, Mark; Individual Artist; San Jose, Santa Clara County

Mark S. Osaki was born in Sacramento, California. He attended the University of California, Berkeley as an Alumni Scholar and went on to do graduate work in International Relations and Security Studies.

His work has appeared in various journals and anthologies, including: The Georgia Review, Carrying the Darkness—The Poetry of the Vietnam War (Avon, Texas Tech University Press), South Carolina Review, Men of Our Time—An Anthology of Male Poetry in Contemporary America (University of Georgia Press), Breaking Silence—An Anthology of Contemporary Asian American Poets (Greenfield Review Press), Onset Review and Báo Giấy—Vietnamese Poetry.

He has received awards for his poetry from the Academy of American Poets, University of California at Berkeley, San Francisco Arts Commission, Seattle Arts Council, National Endowment for the Arts, and is a multiple Pushcart Prize nominee.

Mark has served as an instructor (volunteer) in the Poetry in the Schools Program in at-risk communities in the East Bay and San Francisco.

Ostrow, Laysha; Live & Learn, Inc.; Los Osos, San Luis Obispo County

I am a writer, scholar, and entrepreneur on the Central Coast of California. I hold a PhD from Johns Hopkins University and a master's degree from Brandeis University. I am pursuing the creative writing certificate from UCLA Extension and am a 2021-2022 Association of Writers & Writing Programs Writer-to-Writer mentee. I was a 2021 artist-in-residence at Dorland Mountain Arts Colony. As a board member of the Writers Room of Boston I lead a bi-weekly virtual writing group to build artistic community across the country.

In both my creative and scholarly writing, I use my lived experience and training in public health to explore resistance against institutional forces, and the intersections between the person and their environment. My creative writing includes both memoir and fiction. I have two short stories published in the literary magazines STORGY and Idle Ink, and I have completed work on a memoir, *The Wicked Child*, which goes beyond the typical coming-of-age and mental illness memoirs to explore how institutions such as psychiatry, family, and academia construct and destroy identity.

Otero, Lourdes; Five Key; Los Angeles, Los Angeles County

Personally I have been an personal artist meaning I been self taught and along with my creative genre I personally believe that it runs in my family. The reason I want to become an artist panel grantee is to historical bring the best in making great deduction. Dedicating wholeness healthy attitude, a subminal conscious focus into every day theme. It's always the best to never underestimate the power of a young 15 ur old from those that are born a child prodigy that put children genetic into a high calling along with the purpose of a regular artist vs that of TJ cells meaning people who are on the verge of being able to inform the public. This can help visualize the arts between inmates vs the public communities in exposing stay safe, and Pandemic identity eliminating high crime and environmental issue of bar codes and other related views.

Belongings to the arts in a non-violence appreciation. So perhaps this time I can include my love for the cultural and Mexican American Latino American art view of Latin Hispanic heritage way in expressing the love and social integrity within relationship in genre into the way artist and panel grantee decides on cultural ethnicity of pure public finese of self expression.

Pacchione, Massimo; Vision Field; San Anselmo, Marin County

Massimo Pacchione, MFA, EdM, is Founder and Principal of Vision Field. With over two decades of experience in art-making, arts-education, non-profit management, and higher education, Massimo's experience offers students, parents, and organizations a unique and informed ally in the arts.

Massimo has an EdM in Arts in Education from Harvard University, as well as an MFA in New Genres from the San Francisco Art Institute. Massimo is a former studio artist at Root Division, Fellow at the National Gallery of Art, and Artist In Residence at Harvard University's Project Zero.

He has served as Director of Arts & Design at UC Berkeley, Associate Director of Admissions at the San Francisco Art Institute, Director of Admissions at Saybrook University, as well as Director of Museum Experience at the Bay Area Discovery Museum.

Pacheco, Jezli; Self; Bakersfield, Kern County

My name is Jezli Pacheco making art for the past 25 years. I paint acrylic and develop digital art projects. NFTeeGals is a woman made project that comprises 10,000 unique profile art images that can serve as stand alone art pieces. The project is made as a platform to discuss by depict women's plight, struggles and success via iconography. The development of the project was to create an art-based conversation and exchange. As the creator, I would like to explore taking the project from Web3 into the Real World. My art presents itself with colorful expressionistic influence.

Padgett, Roxanne; Museum of Children's Art; Oakland, Alameda County

Roxanne Padgett is the Creative Director of the Museum of Children's Arts. Roxanne is a Visual Artist, Arts Educator and an Executive Administrator bringing more than 30 years experience in multiple youth service, and arts educational nonprofit organizations. She brings a combination of arts education practices, management experience, leadership ability and a passion for the arts. The past 25 of those years have been spent working for MOCHA in a variety of capacities; Senior Teaching Artist, Program Manager, Curriculum Developer/Writer, Professional Development Coach, Director of Educational Programs, and interim Executive Director of the Museum. Roxanne is certified arts integration coach, holds a teaching credential in visual art, and received a fellowship to attend Harvard's Project Zero on arts education. I believe in the power of creativity and how potent the arts can be for learning, communication, transformation and healing for our children and the larger community.

Pagan, Robert; WORKSHOP 44; Los Banos, Merced County

Robert Jerome Pagan is a Puerto Rican and Mexican American theater and film director. Robert was raised in the California Bay Area. He started his directing career directing throughout California and currently sits as the Artistic Director of Workshop 44, a nonprofit organization. Last Gasp is his first major film/television project and is the show's creator and sole writer of its first six episodes. He has won Best Director for his work on An American Posada and has lead Workshop 44 through a pandemic to garner over 14 awards for his work in storytelling in the last year.

Pannell-Tyehimba, Mea; Mira Theatre Guild; Vallejo, Solano County

Writer, Producer, Director, Theatre Artist/Administrator, Filmmaker, Educator:

Meja Pannell-Tyehimba is originally from New York City and began her theatrical career at the famed "New Lafayette Theatre" in Harlem. She has worked and studied with Ed Bullins, Dick Anthony Williams, Bill Duke, and Sonia Sanchez. Her theatrical experiences spans the full spectrum of theatre. She has taught theatre arts to youth and adults in New York, Washington D.C., New Mexico, and California.

She has written and produced several plays: "Sketches from a Black Girls' Diary" and the stage adaptation of the African American Folk Tale "The People Could Fly" which received four out of five stars from the Syracuse Herald Journal. She is a published author; "Real"-Scenes and Monologues for Urban Youth", Limelight Editions 2003.

Her arts administration skills were developed at the Metropolitan School for the Arts in Syracuse, NY. Ms. Tyehimba was the Artist-In-Residence at the Pan-American/Pan-African Association in Alexandria, Virginia. She has made four short films all of which premiered at the Queer Women of Color Film Festival in San Francisco. She is a Mentor for QWOCMAP.

She received the 2021 Brady Fellow for her new work "Ev'ryday Family".

Patterson, Dana; Boxtales Theatre Company, Santa Barbara Dance Institute (SBDI), Marjorie Luke Theatre, and University of California Santa Barbara's Arts & Lectures, Kidango, Inc.; Hayward, Alameda County

The arts have been integral to my childhood and career. Growing up in Title I public schools, music classes were on the brink of folding due to budget cuts, but provided critical experiences

to enrich my educational experience. As an adult, I expanded my arts involvement through grant writing.

Since I became a grant writer in 2017, I have provided services to arts nonprofits in Santa Barbara that increase exposure to communities who are traditionally excluded from the arts. Through my grant writing services with Art Without Limits, Santa Barbara Dance Institute, Girls Rock Santa Barbara, Santa Barbara International Puppet Palooza, Boxtales Theatre Company, Marjorie Luke Theatre, and University of California Santa Barbara's Arts & Lectures, I have become familiar with CAC's grants process and the agency's much needed shift to foster a more inclusive, diverse, and equitable California arts sector.

Providing grant writing services for these organizations, I have a deeper understanding of the needs of small nonprofit organizations (majority with a less than \$200,000 total operating budget) in the California arts sector, the importance of CAC's support, and the transformative power of the arts for individuals and communities.

Patterson, Virginia; California State University, Fresno; Fresno, Fresno County

I am a practicing graphic designer and design educator interested in how art and design practice responds to, documents, and shapes culture. While my design research focuses on food labeling policy and issues of food access, as an educator I am really interested in fostering communities of artists and designers who are engaged in making a difference with their practice. Much of my design pedagogy centers around self-reflexivity, art and design activism, and issues of social, environmental and racial justice through the lens of art and design practice. As a practicing graphic designer, I have work that is public-facing in commercial sectors and have also participated in solo and group exhibitions, along with community-engaged art projects. I have also worked in-house or consulted as a designer with many non-profit organizations, including arts and culture organizations. During my time living in Houston (my home prior to Fresno), I served on a gallery committee for exhibiting student art work, and in my role as a design educator I have served and continue to serve as an admissions reviewer for graphic design programs. I am a big advocate of the multitude of ways in which art empowers individuals and communities alike.

Pfaff, Kate; Alonzo King LINES Ballet; San Francisco, San Francisco County

I am a dancer, teaching artist, and arts administrator raised in the Central Valley of California. Currently, I am the Director of Education at Alonzo King LINES Ballet in San Francisco, where I oversee the curriculum, staffing, and implementation of five education programs for youth and adults. Our programs reach more than 10,000 students annually, ranging from elementary school students in San Francisco and Berkeley public schools to professional adult dancers. Previously, I served as the Associate of Social Impact Programs at Carnegie Hall, where I managed songwriting projects in New York City prisons, homeless shelters, and public hospitals. Previously, I worked in the Education Departments at American Ballet Theatre and Boston Ballet as both an administrator and teaching artist. I hold an M.Ed. in Arts in Education from the Harvard Graduate School of Education, where I developed curriculum for adaptive dance programs for people with Down syndrome and autism. In my spare time, I teach weekly dance classes for the family-run dance studio in Modesto where I took my first dance class.

Piehl, Norah; Bay Area Book Festival; Berkeley, Alameda County

I come to California and the Bay Area Book Festival from the Boston Book Festival, where I

worked for ten years as first the director of communications and development, and eventually as the executive director. In both my current and prior roles, I work closely with a variety of cultural organizations, practitioners, and communities around literary and interdisciplinary programs. Previously I've served as a grant review panelist for the Massachusetts Cultural Council's project grants, as well as for the National Endowment for the Arts' Big Read Program.

Pilbrow, Tara; West End Arts District; Alameda, Alameda County

British dance artist Tara Pilbrow performed with contemporary dance companies in France and the UK for 15 years before moving to the Bay Area with her family. Since arriving in the Bay Area in 2017, Tara has presented three new dance works with her own company Tara Pilbrow Dance. In 2018 she directed the first Animate Dance Festival in her new home town of Alameda. This free, one-day, outdoor festival was supported by local nonprofit West End Arts District (WEAD). After this collaboration, Tara continued to work with the organization, and in 2021 was offered a position as Executive Director of WEAD. WEAD presents a wide range of arts programming in Alameda, including dance, music, theater and visual arts, as well as providing fiscal sponsorship, advocacy and operational support to artists wanting to present work locally.

Poturyan, Anahit; City Hearts: Kids Say Yes to the Arts AND Angel City Chorale; Los Angeles, Los Angeles County

Anahit Poturyan is a writer, art educator, and digital marketer based in LA with a strong focus on technology, research, history, and culture. She received her B.A. in English Literature and an Art History minor from the University of California, Los Angeles (UCLA) and an M.A. in Aesthetics and Politics from the California Institute of Art (CalArts). She has worked at the Peggy Guggenheim in Venice, Italy; the 58th Venice Biennale, the Los Angeles County Museum of Art (LACMA), the Hammer Museum, Artbook @Hauser & Wirth, and Otis College of Art and Design. She has lectured at numerous conferences across the world, such as the Nordic Summer University in Faro, Sweden, and the Western University of Australia, Perth, Australia. Her writings have appeared in the LA Review of Books, MediaTech Ventures, Whitehot Magazine, among others.

Currently, she is the Fund Development Associate at the Angel City Chorale and the Development & Operations Coordinator at City Hearts: Kids Say Yes to the Arts.

Prince, Stacey; Alumni, San Diego State University School of Art + Design; Imperial Beach, San Diego County

During my time as a MFA graduate student I took the initiative to incorporate trauma informed principals for college students within the art department at San Diego State University. I took part in Take Back the Week, sexual misconduct response and prevention. I created a campus event that was canceled due to covid, therefore we took the virtual path to spread sexual assurance awareness through the arts. I mentored art students on the proper path to receive campus assistance and psychological services if they were a victim of domestic assault. I collaborated with graphic design classes to create Ions for Awareness, April 2020. I currently offer peer group support for a small women's group, within this group we create art and I provide support planning to address their future needs going forth during their process of healing.

My story as an artist began with my own experience with domestic assault and healing through the arts. I make artists' books that show evidence of trauma in the body and land through layering, multiple exposures and written prose.

Punzalan, Jessica; Local Color; Belmont, Santa Clara County

Jessica Punzalan (she/her) is passionate about changing the traditional landscape and infrastructure of the art world to better serve artists and the community. Born and raised in Milpitas and San Jose, Jess received her BA in Art History from San Francisco State University with a focus in exhibition development. In her previous positions as Community Engagement Manager at the Children's Creativity Museum and Programs Fellow at the Palo Alto Art Center, Jess cultivated an understanding of the importance of accessible arts in everyday life. When she's not typing away for Local Color, Jessica is the Exhibitions Fellow at Root Division in San Francisco and invests time in her art practice.

Ralphe, David; None; Simi Valley, Ventura County

My organizational involvement include five years as artistic director of the Hedgerow Theatre in Pennsylvania, three years as executive director of the Los Angeles Theatre alliance, 23 years as general manager of the Simi Valley cultural arts Center concurrent with 20 years as Artistic Director of the Santa Paula Theatre Center.

As an independent actor/director, member of Equity and S.A.G., I have performed or directed over two hundred productions regionally, off-Broadway and numerous SPT productions as well as appearing in numerous episodic television series and guest starring in film.

As a teacher I have taught on the university level including the university of Pennsylvania and Antioch College. I currently am teaching a master class in my own studio as well as mentoring two teenage virtual classes.

Ramirez, William; City of Los Angeles, Dept. of Cultural Affairs; Los Angeles, Los Angeles County

William Ramírez is a culture worker, interdisciplinary creative, and researcher specializing in U.S. Latinx and Latin American art, film, literature, and cultures, specifically from Central America and its diasporas.

In 2017, he was a National Association of Latino Arts and Culture (NALAC) Leadership Institute Fellow. He has served as Visual Arts Coordinator at MACLA in San José, CA. He was also a Research Assistant for the film 500 Years, directed by Pamela Yates and produced by Skylight Pictures, which premiered at the 2017 Sundance Film Festival. He is the author of "The Rise of Urban Diasporic Identity and Consciousness in Guatemalan-American Literature," (Latino Studies Journal, 2019) and has published poetry in Palabritas at Harvard.

William holds a BA from UC Davis and an MA from NYU. Currently, he serves in the City of Los Angeles, Department of Cultural Affairs. He was born and raised in Los Angeles, CA.

Rangel-Rexford, Bridgett; Siskiyou County Arts Council; Mount Shasta, Siskiyou County

Bridgett Rangel-Rexford is a Latinx artist residing in Mount Shasta, CA. She was awarded honors at UCSD wherein she received her B.A. in Art History/Theory and Criticism. A forever learner, she also received her A.A. in Graphic Design. One summer she served as the art director for Camp Krem (a camp for people with disabilities). Another summer she directed

birthday parties and designer flyers for the Crocker Art Museum's events. Whenever she isn't working, her heart is dedicated to reaching out to the local art community as the President of the Siskiyou Arts Council.

Her 2020 project was titled, "Quotes of the Revolution". Since social media algorithms push posts into the internet abyss minutes after they are posted, her series document and illustrates the revolution 2020 brought a quote at a time.

Currently, she is working on her podcast titled, "How You Frame It". As a Latinx art critic, she realizes there is a need for more Hispanic art critics voices to be heard. She enjoys giving people the opportunity to explore their creativity and unique ways of framing the world around them.

Rawlins, Theodore; Practical Theatricals; Los Angeles, Los Angeles County

Lead Producer of TONY award-winning Broadway productions, (MILLION DOLLAR QUARTET, HADESTOWN team), and multiple off-Broadway and regional theatrical premiers that have experienced significant success throughout the US and abroad. Streamlined teams of directors, writers and performers, to attain a creative vision to support strategic initiatives.

At 12, skipped two years of school, and at 16, received Maryland state's "Senatorial Scholarship" award in Physics/Math. Graduated college in 3 years at 19 with a 3.85 GPA, and started Master's degree at Catholic U. Viewed as a leader and trusted partner; offering strategic guidance as innovator with a vision for future creative expression.

Repp, Robin; Orange County Center for Contemporary Art; Huntington Beach, Orange County

Currently: Exhibition Director Orange County Center for Contemporary Art, Santa Ana, Ca. Education: B.A., Art, UC Berkeley, 1970; Graduate Sculpture , UC Berkeley, 1970-1974; Art Credential, CSUF, 1990

Past Employment: AP Photography, Painting and Drawing Teacher Garden Grove High School 1990-2016; Art Supervisor, Graduate Education, University of California at Irvine, 2018-2019; Cultural Arts Commissioner & Art in Public Places Advisor, Brea Ca. 1997-2002; Distinguished Arts Educator, Visual Arts, Huntington Beach, Ca. 2014-2015

Art work is included in books, "Signs of Resistance", by Bonnie Siegler, "Posters for Peace", by Thomas W. Benson and "4973: Berkeley Protest Posters", by Barry Miles. Exhibitions in the Laguna Art Museum, the Oakland Art Museum, the Berkeley Art Museum, Museum of Art & History, Lancaster, The Shapero Modern, London, The Victoria & Albert Museum, London, Griffin Museum of Photography, MA, The San Francisco Civic Center, and various galleries.

Artwork in public collections: Berkeley Art Museum, BAMPFA, Berkeley, Ca.; The University of British Columbia, Canada; The Oakland Museum of Ca.; The Thomas W. Benson Collection, Penn State University Library; The Center for the Study of Political Graphics, L.A.

Reynolds, Teresa; Teresa Reynolds Designs, Teresa Reynolds Beauty; Oakland, Alameda County

Although I was a victim of a medical malpractice from an audio toxic drug as a toddler, I have never received money from this, nor have I ever been on disability. I always fought for myself by

myself being unsupported in any way growing up in rural Arkansas. My grandmother helped me learn to talk by intense repetition, mouthing words next to my ears. At the time I had a moderate to profound loss and was able to navigate enough to communicate with effort. I always used art and design to realign my living despite my bilateral high frequency hearing loss. I have several degrees in art and writing as well as a long career as a film hair and makeup artist.

Ten years ago I started to prepare for the life that I am living now...one with almost minimal sound. I got my second degree in Textile Design from the Academy of Art San Francisco. My print on demand fashion and surface business is Teresa Reynolds Designs. There I can create on any given surface, designs for fashions and interiors that I sell on my website. My work was seen in many fashion weeks pre pandemic. I also teach.

Rhinehart, Keshia; Rhinehart Ink LLC; Oakland, Alameda County

Keshia Rhinehart was born in The Natural State of Arkansas. She brings that southern hospitality to the work she does as a probate paralegal in law offices that focuses on Estate Planning & Trust Administration. She is also notary public. It is because of her passion working with grieving families as well as the elderly that she became a peer to peer mental health specialist, bereavement doula and is in the law apprentice program with Esq. Apprentice to become a California licensed Probate Attorney. In her spare time, she facilitates for Essie Justice Group, a powerful collective of women advocates for reproductive justice. As well as mentors' girls in youth programs.

Rich, Howard; Saturday Night Bath Concert Fund; Lawndale, Los Angeles County

Howard Rich, the Executive/Artistic Director of Saturday Night Bath Concert Fund, graduated Queens College of the City University of New York in 1971 with a Bachelor of Arts degree in Economics. Performing since the age of 13, during college he continued to study the bass viol, electric bass guitar, voice, and trumpet. His lifetime love of music spurred him to Los Angeles in 1973, where he immediately became a professional musician and private teacher and took three years of advanced music theory courses and many apprenticeships. He recognized the need to stimulate interest in musical arts in public schools, and in 1984 he founded Saturday Night Bath Band, targeting disadvantaged youth by performing his original jazz and blues style compositions, as well as music of traditional composers. His concerts and clinics have now reached over 43,000 young people in juvenile halls, probation camps and continuation high schools throughout California, one-at-a-time. He has composed and copyrighted 148-songs since 1979, that are in the styles of such composers as Willie Dixon, Chuck Berry, Grover Washington Jr., Howlin' Wolf, and Carlos Santana. He has been writing grant proposals for 29-years.

Rivera Palacio, Luana; Hālau Nāpuaokamokihanaoha; Santa Ana, Orange County

Luana Nāpuaokamokihanaoha Rivera Palacio was born in Ceiba, Puerto Rico to a Puerto Rican father from La Plata, Puerto Rico and a Filipina-Hawaiian mother from Aiea, Hawai'i.

Throughout Luana's childhood, her parents instilled a strong sense of culture and respective island pride in their children, which was remarkable given their itinerant lifestyle as a military family. Luana became a kumu hula, or hula teacher, through Sylvia Puananiha'aheo Edgar, of Hula Hālau O Puananiha'aheo in Ventura, California. Kumu Sylvia carries the hula legacies of Tutu Haina Kalehualaha'ole Blaisdell and Loea Kawaikapuokalani Hewett; first becoming a kumu hula under Tutu Haina in 1976 and then again in 2008 through the traditional graduation

process known as ‘ūniki by Loea Kawaikapuokalani. On December 11, 2004, Luana and her hula sisters Rona Koe, Queena Coursen, and Nani Edgar completed their own ‘ūniki with Kumu Sylvia. Luana opened Hālau Nāpuaokamokihanaoha in 2007 in San Jose, California.

Robinson, Valiant; None; Bakersfield, Kern County

I am a writer, director, producer, and content creator. I support my community to elevate the Arts and Education and Healthy living. I am a former city Mayoral candidate and I ran to effect change from within the government policies.

Rock, Lisa; 45th Street Artists’ Cooperative, Inc.; Oakland, Alameda County

I am an a visual artist with a practice in painting. I have a MFA from University of Nevada, Las Vegas and a BFA from the Rhode Island School of Design. During graduate school I started teaching art as a graduate assistant. Afterwards, I taught as an adjunct at Cañada College and for a couple community art centers, Studio One Art Center in Oakland and Adobe Art Center in Castro Valley. The past few years I have shifted into arts administration working to support instructors at the Adobe Art Center. Currently, I am the Business Manager for the 45th Street Artists’ Cooperative in Emeryville, CA. The Co-op is a 501(c)(3) non-profit with the mission of providing permanent affordable housing to low-income artists.

Rock, Nataly; Balalaika Unlimited; COLFAX, Placer County

Has 4 years extensive business career. Successful Production Manager. Organized and manage concerts, charity fundraising events and music festivals. Since 2014 work as a Booking Coordinator and Program Director of Balalaika Unlimited LLC.

Responsible for coordinate all agency, program, contract, grant, and booking inquiry. Completes required paperwork and reports; and responds to calls and inquiries from outside sources. Develops program and provides direct client services (case management, client supervision, counseling, and outreach). Maintain relationships with community contacts and referral sources. Culturally sensitive and internationally traveled leader. Experienced in successful management of diverse groups of people

Rodet, Laird; San Francisco Arts Education Projects; San Francisco, San Francisco County

Laird is an independent consultant, producer and grant writer whose clients have included ChromaDiverse, UCI Dance Legacy Project, ArtForce, Independent Arts & Media, SoulAtlas, SFArtsEd, Cabrillo Festival of Contemporary Music, Margaret Jenkins Dance Company, AXIS Dance, Eureka Theatre, and Garrett + Moulton Productions. Previously, he was Associate Director of Kronos Quartet, Assistant Director of Dance/NEA, CEO of Oakland Ballet, Margaret Jenkins Dance Company, and Ririe-Woodbury Dance, and Assistant Fine Arts Librarian at U of U. He served as a panelist for the CAC, Arts Commission of Santa Clara County, Oakland Cultural Arts Division, SF Arts Commission, Nevada Arts Council, and the MAP Fund, among others. He was a Mayoral appointee to the SF Arts Task Force, served on NARAS Special Merit Awards Committee, and as an Arts Management Mentor for DanceUSA’s Institute for Leadership Training. Laird has received 3 Ovation Awards from SF AIDS Foundation and Certificates of Honor from the SF Board of Supervisors. He has AA degree from Orange Coast College, a BA from UCI, a MA from the University of Utah, and a teaching certificate in French and English. He is a member of NARAS, APAP, DanceUSA, Theatre Bay Area, and Dancers’ Group.

Rogers, David Andrews; World Tour, The Phantom of the Opera; Cathedral City, Riverside County

Music Director / Conductor for Broadway and International tours including The Phantom of the Opera (current), Les Miserables, Show Boat, Cats, Chicago, The Wizard of Oz, An American in Paris, and others. Music Director / Conductor for over 150 productions in stock and regional theatre including Sacramento Music Circus, Ford's Theatre in Washington DC, Lyric Theatre of Oklahoma, North Carolina Theatre, Casa Manana in Fort Worth, Texas, and others. Carnegie Hall debut conducting the New York Pops in 2003. Other symphony pops conducting experience includes the Oklahoma City Philharmonic, the Nebraska Jazz Orchestra, and concerts at New York's Lincoln Center and Harlem's Apollo Theatre. Music Director, Conductor, Arranger, and Orchestrator for 80s pop star Debbie Gibson for 10+ years including her upcoming Christmas album in 2022. Educated at Southern Methodist University in Dallas, Texas and Queens College, Oxford University. Previous faculty member at American Music and Dramatic Academy in New York City, the Performing Artists' Musical Theatre Conservatory in Dallas, Texas, and frequent clinician and teacher of master classes. Grew up in Texas, New York City for 27 years. Now full-time resident of California.

Roshanzamir, Michelle; MVR Creative; Beverly Hills, Los Angeles County

I'm Michelle Roshanzamir, a consultant, grant writer, and producer helping creatives and leaders bridge the gap between the creative and idea side and business, coordination, and management side of the equation.

My clients include creatives and leaders typically working in the arts, entertainment, and culture sector. I've worked with individuals and organizations to: coordinate and manage events, productions, and projects; determine and go after funding opportunities, including grant writing; strategy development and implementation.

The germ for what I'm doing now started when I was in school, but continued with the work outside of it. I kept seeing how much creatives and leaders - many of them working in the arts, entertainment, and culture sector - struggle with the business and management side of what they're working on. Continuing to work at the intersection of stories, ideas, creativity and business, I took the leap and started MVR Creative in 2019.

Rozic, Michelle; CSUN; Valencia, Los Angeles County

As an artist for 20+ years I have successfully applied for scholarships, grants, receiving full funding for my education, many mini-grants and several large grants. I have 15 years of college teaching experience. For three years I served on CSUN's University Research and Grants committee and enjoyed the review process, learning much in the experience. I served as president of the Los Angeles Printmaking Society for 2 years, and was active on the board several additional years. I hope to use the experience to learn more about the California Arts Council for both future personal grant applications as well as for advising CSUN art majors. The experience will help me to network with other California creatives. I also thoroughly enjoy giving back to community, and this 1-3 day review panel is a terrific way to engage with community safely during the pandemic.

Russo, Melissa; San Bernardino County Museum; Redlands, San Bernardino County

Russo has served as the Director of the San Bernardino County Museum since 2015. The

museum maintains a robust calendar of exhibits and programs developed from the museum's collection of 3 million objects including fine art, archaeology, anthropology, history, earth sciences, and natural history. Over the last 4 years the museum has received 13 National Association of Counties (NACo) awards for excellence in Arts & Culture.

In 2019, Russo was appointed to a 5 yr term on the 9-member American Alliance of Museums Accreditation Commission, which determines and monitors standards of excellence in museums across the US.

Russo's previous positions include Director of Institutional Advancement at Chabot Space & Science Center, and Executive Director of the Western Museums Association. She has also served on numerous boards including the Western Museums Association, Civil Rights Institute Inland Southern California, The Crucible (Industrial Arts, Oakland), and Piedmont East Bay Children's Choir. She currently serves on the artist selection committee for the San Bernardino County Dec 2 Terrorist Attack Victims National Memorial.

Russo has an MA in Art History from the University of Illinois, Chicago, and a BA in Economics from UCLA.

Sadeghan, Boghrat; None; Tarzana, Los Angeles County

I am an artist since I was 10 years old. My specialty is the oil painting and water color also I teaching classical guitar & I compose music. As a Jewish artist living in Iran I suffered a lot and finally I immigrate to us in 1987, and I am living in Los Angeles since then. I have a small Art Gallery in Tarzana Blvd.

Sargsyan, Tatevik; AAAS; Los Angeles, Los Angeles County

Tatev is a multi-disciplinary artist and senior communications associate at the American Association for the Advancement of Science. For the past 2 years she also worked as Project Director and Oral Historian, working with the community of Rhizome DC to preserve stories of experimental/ DIY arts spaces. She is a recipient (along with Rhizome DC) of Humanities DC Oral History Grant and Extension Grant and is currently awaiting decision on a third grant from Humanities DC and the DC Oral History Collaborative. Though with strong ties to Washington DC, Tatev lives in Los Angeles and works remotely. She holds a MSc in Media and Communications from the London School of Economics, and BA in Anthropology from the California State University, Northridge.

Scott, Cristie; Idyllwild Arts Foundation; Idyllwild, Riverside County

Cristie Scott is the Manager of Parks Exhibition Center, the Idyllwild Arts Foundation campus gallery, and also teaches within the Idyllwild Arts Academy's Visual Arts Department. Prior to this role, she worked for the IAF Summer Program coordinating Native Arts and adult arts programs (summers 2006-'08 & 2010), and the summer exhibits at Parks Exhibition Center (2011). Cristie hails from Durango, CO where she served as the Executive Director of the Durango Arts Center (2014-'18), a decades-old visual and performing arts hub that is housed in a converted car dealership. In her capacity, she oversaw the staff, fundraising efforts, strategic planning, community advocacy, and artist service programs, including micro-grants and a residency partnership. Cristie served on the City of Durango's Public Art Commission from 2011-'18, serving as chair for four years. She participated in numerous city cultural planning and development projects, and acted as the arts & culture representative to the Durango Area

Tourism Office board of directors. Cristie holds a BA in studio art (University of Puget Sound) and MA in Visual Arts Administration, with a concentration in nonprofit management (NYU-Steinhardt).

Senyak, Jericha; Consultant; McCloud, Siskiyou County

I have been working as a financial consultant & coach for multiple arts nonprofits, fiscally sponsored projects, and individual artists since 2013. I have years of experience helping artists understand budgets, apply for grants, and increase their ability to leverage financial tools. As an artist myself, I understand the unique struggle artists face in leveraging limited and competitive financial resources to make important work.

I grew up in the Bay Area and have worked with dozens of Bay Area arts organizations (many of whom have been CAC grant recipients), and I recently relocated to Siskiyou County, where I am learning to navigate a wholly different arts and cultural landscape.

I graduated from Hampshire College in 2010 with a degree in Installation Art, and have been making immersive and site-specific work ever since. My work has been featured in the New York Times, and I co-created a recurring arts event in San Francisco that yearly drew 500-800 participants until COVID-19 ended the event in 2020. I'm a passionate advocate for arts education and arts funding, and I am always seeking new opportunities to support my arts community.

Sherman, Wendy; Art Slave; Los Angeles, Los Angeles County

Wendy Sherman is a curator, arts manager, art director, and graphic artist. She is the former gallery manager of sp[a]ce gallery in Pasadena, CA and Gregorio Escalante Gallery in LA's Chinatown Arts District. Currently she is interested in working with XR (Mixed Reality/Augmented Reality/Virtual Reality) artists, a rapidly expanding field she began working with at sp[a]ce gallery. Wendy has curated exhibits throughout Los Angeles County at such venues as the Lancaster Museum of Art and History (MOAH), Art-Share, LA, Cal State University-Fullerton's Begovich Gallery, and Grand Central Art Center. Wendy curated the traveling exhibit "Hearsay: Artists Reveal Urban Legends" and designed its corresponding catalog, which featured the work of over 35 artists. She also served on the Los Angeles River And Business Association (LARABA) Board, as well as the Boards of Grand Central Art Center and The Recording Academy. She currently serves on the board of the Artizen Fund, a crowdfunding platform for XR artist grants and is a member of XR Women, the global collective of women in Virtual and Augmented Reality. Wendy holds a BFA in Graphic Design from Cal Arts and an MFA in Museum Studies from California State University-Fullerton.

Singh Bhalla, Guneeta; The 1947 Partition Archive; Berkeley, Alameda County

Dr. Guneeta Singh Bhalla is a visual artist, physicist, oral historian and most recently, founder of The 1947 Partition Archive, an organization that documents oral histories from survivors of India and Pakistan's 1947 Partition, also known as the world's largest mass refugee crisis. After a 2008 visit to the oral testimony archives at the Hiroshima Peace Memorial she was inspired and began interviewing Partition witnesses in 2009. It was a deeply enriching experience and she wanted to make the art of oral history accessible to everyone. She was also troubled with the realization that the generation of eye witnesses was nearly gone and taking their lore with them. This led to the concept of crowdsourcing oral histories of Partition, which included teaching and encouraging the public in recording the people's history of the world's largest mass human

displacement. She gathered a team and began training individuals from all walks to record oral histories in 2010. In 2011 The 1947 Partition Archive was born and has through today documented over 10,000 Partition witnesses accounts. Guneeta is passionate about empowering everyone to share their history, to weave a more accurate tapestry of our collective history.

Singleton-Jones, Stella; Sculptures by Stella; Los Angeles, Los Angeles County

I am an abstract stone sculptor. I have a stone sculpture in the White House, and exhibited at the Pre-Oscars, Pre-Emmy, Pre-Espy and BET Awards

Skawski, Katie; A Place Called Home; Los Angeles, Los Angeles County

I studied classical music and theater in North Carolina and had a 10-year career in New York City as a professional singer, actress, and dancer. In NYC I worked with more than 100 Broadway creative teams and major regional houses to create curriculum for performers looking to gain industry education and exposure. I started an arts nonprofit in Brooklyn to provide a space for creatives to showcase working projects and receive feedback. I've spent that last five years transitioning from a performance career to nonprofit fundraising. I've worked for Carnegie Hall to produce the International Teaching Artist Conference (ITAC). I also helped develop an alternative therapy program for Cancer Association of Anderson. I moved to Los Angeles in 2019 to work more closely with restorative justice and criminal justice system reform. I've worked at A Place Called Home, a youth development nonprofit working with primarily Latino/a/X and Black/African American youth in South Central, for almost two years. I've contracted for an equine therapy barn in Santa Clarita and People's Pottery Project, a pottery studio that provides art therapy and transitional services for women and LGBTQIA+ transitioning from institutional life.

Smith, Kara; Californians for the Arts; Sacramento, Sacramento County

Kara Q. Smith is currently Manager of Programs and Organizational Advancement with Californians for the Arts. Prior, Kara was the executive director of Gallup MainStreet Arts & Cultural District in Gallup, NM. She has more than 13 years of experience working for museums, galleries, and non-profit institutions. She has curated exhibitions, spoken at art fairs and symposiums, officiated workshops and lectures, and written for numerous publications. Kara also currently holds an adjunct faculty position in Sierra Nevada University's Interdisciplinary Arts MFA program. She hold an MA from San Francisco Art Institute and a BA from Birmingham-Southern College.

Smolar, Ryan; PlacemakingUS; Beverly Hills, Los Angeles County

Ryan has spent his career bolstering local creatives, small businesses, and mission-driven organizations. He has a long history of generating transformative ideas and approaches for municipal governments, business districts, visitor bureaus, schools/colleges, arts/food nonprofit, and more. His work helps build local economies, expand local networks and enable community change.

Ryan Smolar leads PlacemakingUS, a national network of placemakers committed to igniting change from the bottom up. The mission of PlacemakingUS is to bring placemakers together from US cities and around the world and we have sister networks in Asia, Europe, Latin America, Australia, Canada and beyond.

[\[Return to Table of Contents\]](#)

Ryan Smolar manages the Downtown Santa Ana business improvement district, which is a regionally-known arts district, National Historic District, culinary destination and a city experiencing rapid change with much need for cultural awareness, sensitivity and diligence towards values of equity and inclusion in its approach. While in this role, Ryan received grants from the National Endowment for the Arts to work with local artists and from the Center for Disease Control and Prevention to work with students.

Sonoquie, Monique; The Indigenous Youth Foundation, Inc.; Wilits, Mendocino County

As an Artist, Basketweaver, Documentary Filmmaker, Youth Advocate, Traditional Food and Medicine Gatherer, Educator, Romiromi Practitioner and EarthMother Protector I teach what I learn. Through my California non-profit, The Indigenous Youth Foundation, Inc., and independently, I provide community and classroom Art and Poetry Workshops/Exhibits, Basketweaving Classes, Sacred Places Lectures, and Traditional Food and Medicine Gathering trips. I am most proud of authoring the children's book The Beginning of the Chumash and a series of youth Gathering Picture Books, as well as producing Cultural videos for Elders and Youth.

Although I have been an artist all my life, I have just recently started to exhibit my own work, outside of teaching art to Youth. I believe there are no limits to our creativity, so I encourage others to create what they love, express themselves and history with respect and dignity. My work with recycled materials supports my Traditional Ecological Knowledge and solutions to the pollution issues we face today.

Soto, Rosemary; Monterey County, County Administrative Office; Salinas, Monterey County

I am a native of Salinas, Ca and have extensive experience in non-profit management as a former nonprofit director, program design, implementation and evaluation as a project manager for various community initiatives with regional impact as well as community organizing, building community resident leadership and community engagement. My experience in the arts community has included serving as the founding board president for Hijos del Sol Arts Productions, Inc., a nonprofit organization serving children and youth in East Salinas and underserved areas of Monterey County with art instruction and mentoring. My role has included assisting in program development, fund development, creating opportunities for community art exhibitions focused on the artwork of children and youth. As manager of the State's Mental Health Services Act Funds for Prevention and Early Intervention, i worked with grassroots arts groups to integrate art therapy into programs serving individuals with first onset of serious mental illness.

Soto, Yvonne; DDSO Short Centers; Sacramento, Sacramento County

In addition to being involved with our Short Center Arts programs for several years, first as a Music Therapist and later as an Administrator, I also occasionally still perform as a vocalist/guitarist.

Sotomayor, Alison; Moxie Media Productions; Anaheim, Orange County

Alison Sotomayor is a TV producer, independent documentary filmmaker, and an East Los Angeles native with countless credits in local journalism. From 1990-2000, she produced the critically acclaimed, news and public affairs series, Life & Times, at California's flagship PBS station, KCET-TV in L.A. She produced programs on local history, arts and culture, and politics,

but was especially interested in the socially relevant narratives that emerged out of L.A., California and the West.

As a filmmaker, Sotomayor produced the national PBS documentaries, *The Rise and Fall of the Brown Buffalo*, *Bridging the Divide: Tom Bradley and the Politics of Race*, and *The New Los Angeles*, as well as the educational documentary, *Tom Bradley's Impossible Dream*.

Furthering a broader sensibility of social justice and racial equity for American Latinos, Sotomayor has served as director of communications for the National Hispanic Media Coalition, a media reform nonprofit. She also served as producer of *LATINAFest* and producer of *The Chicano Rebellion Reconsidered: 50 Years Later*.

Sotomayor is a member of the Academy of Television Arts & Sciences, has won two Emmy Awards, five Golden Mikes, a Telly Award, and has earned a B.A. in Sociology from UCLA.

Sprinkles, Lisa; The Gifted Living Institute, Inc.; Los Angeles, Los Angeles County

As a nonprofit industry veteran, Lisa Sprinkles has served as a community organizer, non-profit practitioner, grant writer, fund developer, leadership connection coach and conversational currency change maker who has successfully utilized the power of diverse communities to change and develop more effective strategies for cultivating thriving environments for underserved and unserved populations, especially for youth. Sprinkles has a 17 year-long track record of leading institutional change with community-based and philanthropic organizations, including The GIFTED Living Institute, Inc. Subsequently, she has worked with hundreds of philanthropy-serving organizations to move from transactional to transformative partnership models that close access gaps in marginalized communities, increase engagement and improve outcomes as it relates to the arts and or cultural communities. Currently in 2021, she is partnering with Tenth Street Management to create an Innovative Youth Technology Center for 3,000 children residing in the Nickerson Gardens Housing Development in Watts, California.

Stafford, Beck; Beck+Col; Newhall, Los Angeles County

Beck+Col are a Los Angeles based artist duo who have been working exclusively in collaboration since 2014.

Beck+Col have performed at numerous venues including the Hammer Museum, REDCAT, and JOAN Los Angeles. They have had multiple solo exhibitions at Human Resources and their work has been exhibited worldwide including the Royal College of Music in Sweden, Colección AMALITA in Buenos Aires and at Biquini WAX EPS in Mexico City. Beck+Col have received multiple FCA grants and were nominated for a Rema Hort Mann Emerging artist grant in 2019. They have been invited to host art education workshops and lectures with the Hammer Museum, the Craft Contemporary Museum, 18th Street Art Center and the City of Santa Monica. In Spring of 2020, Beck+Col were the artists in residence for the San Diego International Airport Performing Arts Residency and represented LACE at the Art Los Angeles Contemporary fair. They were the Spring 2021 Artists in Residence at UNLV. They are part-time professors at OTIS college and have been visiting lecturers at CALARTS.

Beck received an MFA from CalArts in 2019 and Collin received an MFA from CSULA in 2014.

Steele II, Linda; N/A; El Cerrito, Contra Costa County

Linda Steele II is a multidisciplinary improvisational dance artist, choreographer and language

researcher. She has presented her work in various dance festivals and art events including the renowned Ebony Fashion Fair and abroad at Champs Meliséy in Burgundy, France. Since 2012 she has studied dance and film, and has collaborated on dance films with MADE in France, Inside Out Contemporary Ballet, and Oakland Ballet in addition to performing/touring internationally with Urban Jazz Dance Company, Anandha Ray's Quimera Tribe (Mexico), Corina Kinnear (Berlin), and others.

Versing herself in many dance forms/dialects, Linda's research work focuses on honoring the many ways we use the language of our moving, dancing bodies to communicate and express our histories of heritage. Her work strives to highlight new perspectives on language and dance. She is deeply grateful to have met and collaborated with such amazing artists. Her journey continues...

Steffen, David; The Lighthouse Peddler; Gualala, Mendocino County

I spent the better part of my career in the recording industry working at A&M Records, GRP Records and BMG Video. In addition to a career in marketing, I served as Executive Producer of a number of music-documentary films including Gather at the River: A Bluegrass Celebration (1994), Pride and Joy: The Story Of Alligator Records (1992), True Believers: The Musical Family Of Rounder Records (1995), The Kingdom Of Zydeco (1994), Bluesland: A Portrait In American Music (1993) and others. I have a Masters Degree from NYU (Humanities and Social Thought), and have taught at New York University, Fairfield University (where I also earned a BA in American Studies), and at McNally Smith College. I continue to blog at Wordpress (since 2011 as JazzDavid,) and was a contributor to The Lighthouse Peddler for 7 years prior to becoming Editor of the monthly publication in 2016. My book, "From Edison To Marconi: The First Thirty Years Of Recorded Music" was published in 2005. A second book, "The Politics of Popular Music" (working title) will be published in 2023.

Stein, Jessie; Voices for Children; San Diego, San Diego County

As a lifelong musician and creator, I understand the power that the arts and creative expression have to transform individuals and communities. I have worked with The David's Harp Foundation, a creative youth development organization in San Diego, on a volunteer/contract basis since 2017. I collaborated with The David's Harp Foundation and the San Diego Youth Symphony to put on XPress yourself, a one-week summer camp for middle and high-schoolers, where classically trained musicians, hip-hop artists, and music production students co-created and recorded their compositions. I have also done contract grant writing for The David's Harp Foundation. Since 2019, I have provided informal consultation to The Lewis Prize for Music, a national arts grant-making foundation, about their grant cycle process and application.

I have four years of experience as a grant writer/manager and am involved with grant writing collaborative groups in my community. I lead the government grant process for my organization, and we receive more than \$1.5 million in government revenue each year. I also contribute to my organization's foundation/corporate grants and we receive more than \$1 million in foundation/corporate revenue each year.

Stell-Fresquez, Javier; Weaving Spirits Festival of Two-Spirit Performance; San Francisco, San Francisco County

Javier Stell-Frésquez (Xicanx, Piru and Tigua Pueblo Native American from El Paso, Texas) studied at Stanford University where they received a B.S. in Environmental Science with honors

in a minor in Chican@ Studies (focusing in Identities, Diversities, and Aesthetics). Having performed all her life, her experience ranges from vogue to flamenco, folklórico Mexicano, and many styles of social partner dancing, and performance art. Javier is an internationally-touring multimedia performance artist, a curator of 4 performance festivals (3 pre-pandemic and 1 virtual), an Arts Consultant, and an intersectional activist with much experience in field outreach. Her current multimedia performance projects have been presented in various Bay Area venues, and internationally in London, Switzerland, and Australia.

For 6 years, Javier performed and produced shows and festivals with Dancing Earth Indigenous Dance Creations. Javier serves on the organizing committee of the Bay Area American Indian Two-Spirits Powwow. While her artistic practice frequently focuses on the specificity of her cultural backgrounds, her audiences are extremely diverse. She is deeply invested in amplifying the wellbeing of Two-Spirits in all spaces.

Strickland, Constance; Theatre Roscius; Los Angeles, Los Angeles County

I've been creating a hybrid of new work, using the body as the entrance point Under the Alias Theatre Roscius since 2013. Theatre Roscius connects movement, theatre, music, and visual art in a way that widens the lens of theatre by taking a deeper examination of what it means to be human by shattering old theatre taboos and archetypes. In using the body as the main vehicle I find how physical revelations of joy, generational trauma, memory, mental health, and pain live in the body through the lens of the Black female perspective. This also allows me to ask timeless, universal questions about what it means to be human, reflect on history- including patriarchal control, and how that has played/plays a role in the relationship between women of different races within the feminist movement.

Swinburne, Susan; Susan Swinburne Consulting; Torrance, Los Angeles County

Susan Swinburne, MBA, became active in the arts at age 6, studying piano through college where it became a Minor after Linguistics. Professionally, she was Executive Director of Security Pacific Foundation (later Regional Director of BankAmerica Foundation), after serving as Vice President with primary responsibility for Arts & Culture grants. Stepping into the Development world in 1994 in roles with LA Opera (Assoc. DD); LA Chamber Orchestra, Norris Theater, and Long Beach Symphony (DD); Orange County Museum of Art (Dep. Dir.), American Friend of the Israel Philharmonic (W. Coast Dir.); and Able Arts Work, formerly Arts & Svcs. for Disabled (Dir. Advancement and Communications). In 2007, she launched her consulting practice, working primarily with orchestras and museums to improve fundraising, board leadership, infrastructure, strategic planning, constituency growth, and marketing/messaging.

Susan served 11 years on the board of the Center for Nonprofit Management (2 as chair), 5 years on the board of service organization ARTS, Inc. (now part of the LA County Dept. of Arts & Culture), and is currently board president of a small scholarship foundation. She is a passionate museum-, theater-, and concertgoer.

Tannenbaum, Toby; None; Los Angeles, Los Angeles County

I am currently an independent professional consulting with museums and nonprofits. I was the Assistant Director for Education and Public Programs at the J. Paul Getty Museum from 2008-2014, overseeing programs and materials for all audiences and the departments' budgets at both museum sites and serving on the museum's senior management team. I also inaugurated the Getty's Public + Artist program, engaging artists to develop programming for audiences of

[\[Return to Table of Contents\]](#)

their choice. I was previously the Director of Education at LACMA (2000-2008) and Associate Director of Education at MOCA (1996-2000). At MOCA I developed and implemented community engagement and gallery education programs and directed an internship program for high school students. From 1982-1996 I was a Museum Educator at LACMA, developing interpretive and curriculum materials, organizing professional development programs for teachers. I designed, implemented and taught an art, art history and esthetics program in elementary schools.

I have served as faculty in the School of Critical Studies at CalArts, in the School of Fine Arts and the School of Education at USC, and as an assistant professor at CSULA. I have an MFA and BFA from the School of the Art Institute of Chicago.

Taylor, Deanna; American Art Therapy Association; Elk Grove, Sacramento County

BA IN STUDIO ART MA in Art therapy and counseling have experience in facilitating art therapy with prisoners, grief, cancer patients, anxiety, depression for teens, dementia elderly client and grief for children aiding in healing emotional, physical, and spiritual trauma through the arts

Tchaco, Fe; African Arts Academy; Mariposa, Mariposa County

I have more than 30 years of experience in the art field as not only a musician recording and touring artist performer, but also as a visual artist. I was the winner of the 2012 Independent Music Awards in the World Beat Song Categories. I was one of the top ten finalist of the International Songwriting Competition in 2010. My passion for art and for empowering our community is what keeps me going. To date I have released Six recording Albums, I have exhibited and showcased my artwork in San Francisco, at the Hunters Point Shipyard, and more. I performed at the Bayview Opera House, MOAD, the African American Cultural Center and more. One of my painting has been chosen by the San Francisco Arts Commission to be among the commissioned artists selected for the new Southeast Community Center in the Bayview. I have received and completed two grants awards from the San Francisco Arts Commission as an individual artist. My organization African Arts Academy have received two separate grants from the CAC Cultural Pathways Grant program still in good standing. My organization African Arts Academy have also recently been awarded the Organization Operation grant which has not been received yet. I was born to be and bread as an artist.

Thompson, Kari; West Side Theatre Foundation; Newman, Stanislaus County

As a previous small artisan gallery owner and a current art and marketing director for the West Side Theatre Foundation, I have a wide exposure to many art disciplines. I am an active volunteer in my community, hosting local events and serving on civil service commissions. My passion is to share information on opportunity and experience, my background in mentoring and volunteerism allows me to engage in outreach and education to expand programs and services with a variety of people in all walks of life. I have 20+ years of board and community organization experience (past and current) in the areas of: Early Childhood Education, Youth sports, Girl Scouts of USA, state homeschool organizations, Navy SeaCadets, CSEA shop steward, Newman Chamber of Commerce, Newman Lions Club, Newman Architectural Review Committee, Newman Planning Commission, NCLUSD Measure X citizen oversight committee, West Side Theatre Board of Directors.

Tongi, Giselle; The Association for the Advancement of Filipino American Arts & Culture; Los Angeles, Los Angeles County

Giselle Töngi, has long been active in the entertainment industry with over two decades of TV experience in both the Asian/American market. Primarily recognized for her acting in film, television and TV in the Philippines, winning several awards & nominations for her work, Töngi is also a writer and producer. Her past work includes the short film "Pinoy Grease," "Pinoy Tango," as well as "The Balikbayan Project: With the Bascos," a 13-part travel series about a second generation Fil-Am family's experience in the Philippines . As a Social Media Producer for Rappler, Ressa tapped Töngi to produce lifestyle, theater and entertainment packages. For three years she expanded the only daily talkshow for Filipinos living in American called Kababayan Today, on LA18-KSCI to reflect Filipino culture and community. She most recently Associate Produced "America Adjacent" with the Skylight Theater in Los Angeles. Töngi is a graduate of the University of California with a communications degree and double minor in film and theater. Giselle has a Master's in Nonprofit Management from Antioch University, Los Angeles and continues to serve her community through her leadership in the FilAm arts and culture space.

Toomey, Adrienne; Art Share Los Angeles Inc; Los Angeles, Los Angeles County

Adrienne brings over a decade of experience in the non-profit arts and culture sector. Prior to joining Art Share, Adrienne was the Manager of Special Events at SFMOMA where she coordinated special artist projects and produced museum-wide events. After graduating from Eugene Lang College in New York City, she worked for several arts and non-profit cultural institutions including Fleisher Art Memorial, a nationally recognized community art school affiliated with The Philadelphia Museum of Art. Adrienne has worked producing community film festivals for The Philadelphia Film Society, and as an in-school artist-in-residence at The Philadelphia Print Center. She joined Art Share because she believes in organizations that are committed to supporting the creation of art by visual artists that reflect our lives, and think critically about the future we want to build for the Los Angeles community.

Trujillo, Melyora; Nurse-Family Partnership; Los Angeles, Los Angeles County

With 15 years of experience in the nonprofit and philanthropic sectors, I've developed a strong skill-set in grants and program management, community engagement, fund development, grant writing, proposal development, institutional giving, corporate giving, strategic partnerships, and implementing capacity building through technical assistance.

Areas where the above skills have been implemented include maternal and child health, health equity, education, parent engagement, early education, college awareness and preparation, microfinance, women & refugee rights, gender justice, arts, and youth, community, and economic development.

Turner, Monk; The Music Center; LA, Los Angeles County

For close to a decade, Monk Turner has overseen all aspects of The Music Center on Tour program, which has brought the magic of live performance to audiences throughout Los Angeles County for more than 40 years. He is responsible for continuing the program's legacy of offering a compelling and diverse roster of artists that deliver high-quality educational performances. In the 2020-21 school year, the program experienced its most significant evolution as it transitioned to offering a mix of pre-recorded content and live streaming

performances to schools. Prior to joining The Music Center, Turner worked with the Harmony Project, Youth Mentoring Connection, and A Place Called Home in both managerial roles, and as a music instructor. An artist himself, this year Turner is marking 20 years since the release of his first album, and by the end of 2021 will have released over 30 albums. He is a proud board member with Art in the Park, a community-based arts organization that works in partnership with Department of Cultural Affairs. He is also an avid bodyboarder that has trained with multiple world-champion athletes, and was a competitor in Masters Division of 2021 Bodyboarding US competition.

Tydor, Jill; Community Foundation of the North State; Redding, Shasta County

I spent the last 10 years working in the museums of SF (de Young, SFMOMA, Legion of Honor, Cal Academy) in an event production role. I've been attuned to a lot of the highs and lows of the fine arts world in that capacity. I've also been a part of the writing and literacy community as a writer and volunteer (at 826 Valencia). And in Redding, I've volunteered with a local theater arts org. So, very much a champion of the arts as much as I can.

Unruh, Holly; Arts Research Institute, UCSC; Monterey, Monterey County

Holly Unruh is the Executive Director of the Arts Research Institute at the University of California, Santa Cruz (UCSC). Prior to joining UCSC, Unruh served as the Associate Director of the Undergraduate Research Opportunities Center (UROC) at CSU Monterey Bay, where she also served as Faculty Fellow for Undergraduate Research, Student Engagement, and Academic Initiatives. From 2006-2014 she was Associate Director of the University of California Institute for Research in the Arts, a statewide program dedicated to supporting and promoting arts practice and research across the University of California system, a position she held concurrently with her appointment as the Associate Director of the UC Santa Barbara Interdisciplinary Humanities Center (2004-2009). Dr. Unruh holds a Ph.D. in the History of Art and Architecture from UC Santa Barbara, and has taught Art History and Cultural Studies at CSU Channel Islands, Santa Barbara City College, and Westmont College. She has served as a member of the Santa Barbara County Arts Commission (2004-2014; chair, 2005-2007); and on the boards of the Santa Barbara Cultural Development Foundation and the Isla Vista Arts Initiative.

Villanueva, Rocio; Veteran; Escondido, San Diego County

My name is Rocio Villanueva. I am 35 years old, mother of 4 amazing kids. I was born in Mexico and moved to the US when I was 15 years old. I am a female veteran. I served 8 years total in the US Army. My job was 21C Combat Bridge Crewmember. My journey as an artist has been challenging due to my mental struggle with PTSD. I started doing ceramic in 2019 with VETART in a program for Veterans designed for Healing invisible wounds. Since then every piece I create I feel connected, it represents a stepping stone towards peace of mind. My artwork is my passion. Art Therapy has helped me with my healing process, as a result I can express my emotions. What I love about art is that it can change a person's life, no matter if the forms of art, it all changes something within you. There is something that happens when working with my hands that connects with deeper emotions that keeps me grounded. I definitely pour my heart and soul into each artwork to do my absolute best.

Virchis, William; Teatro Mascara Magica; Chula Vista, San Diego County

Professor emeritus Southwestern College theater department. Former district Director of the

visual and performing arts department for the Sweetwater Union High School District. Producing artistic director of Teatro Mascara Magica. Former consultant for the regional occupation program ROP and CETA for the Sweetwater Union High School District in charge of developing the visual and performing arts curriculum and criteria. A member of the Old Globe theater San Diego Teatro Meta arts council, Have been a member of the public arts advisory Council for the city of San Diego, chair of the national city arts committee, and share of the Chula Vista arts and cultural commission. I am a member of the screen actors Guild and the Directors Guild of America. I've been inducted in the Southwestern College Hall of Fame, Southwestern College at the lyric Hall of Fame, to Chula Vista high school alumni hall of fame, California teachers Association Hall of Fame. Have written an ARTS columns for the Chula Vista star news and I am a contributor in the community voice articles for the San Diego Union Tribune newspaper.

Vosmeier, Eric; Self Employed; North Hollywood, Los Angeles County

Hello! I'm a career arts administrator, director, producer, and project manager. After an early career running ticketing for 5 national markets at Clear Channel's B'way Across America & The Hobby Center in Houston, my hometown (Cincinnati) called me back, where I ran the renovation of a 100 y/o Carnegie Theatre. I then ran theatre for 2 years, producing 300 events a year. I then became MD for Know Theatre Cincinnati and the Cincy Fringe Festival before taking over as Producing Artistic Director for 8 years. I spent two years managing a construction project, then consulted for a Smithsonian Affiliate, National Underground Railroad Freedom Center.

I felt the pull of producing again, and opted for LA where I've produced or executive produced: CTG's 50th gala, FX's Comic-Con exhibition, Wilderness Theatre's entry at The Public Theatre's Under the Radar, a secret Disney project, and numerous immersive theatrical productions. I am also the producer of Here Summit (formerly Immersive Design Summit).

I have extensive grant writing experience and as producer of an adjudicated festival, have a keen understanding of the evaluation process and the need for balance in selection to ensure equal access and opportunity to all.

Walls, Patricia; Amazon, World Financial; Madera, Madera County

I am an amateur artist, I have passing grades in art with college. I enjoy art as a therapy, as well as a guide in life. Art is relaxing, as well as has meaning. I believe color has an affect on life as well as has boundaries with God the creator.

Wearden, Bethany; Define American; Pasadena, Los Angeles County

Currently responsible for directing the Storyteller Support and Advocacy program at Define American which supports immigrant artists and storytellers, Bethany has over ten years of experience in artist support and public programming. She previously worked with Sundance Institute managing the Film Forward program and developing the Ignite program which supports young filmmakers ages 18-25. She also was the head of adult public programs at USC Pacific Asia Museum creating engaging programs connecting artists and audiences. Bethany grew up in five different countries and has made Los Angeles home for the last 15+ years.

White, WillaDeana; Urban Solutions; Hayward, Alameda County

During my 21+ years of tenure I am a seasoned review specialist. Grant and proposal evaluation for cbo and fbo.

Williams, Audrey; Ancestral Futures; Concord, Contra Costa County

Audrey T. Williams writes speculative fiction, poetry, and nonfiction influenced by her roots in the African and South Asian diasporas, and has an MFA in Creative Writing from California College of the Arts. Audrey is a member of Oakland-based Neighbors for Racial Justice (N4RJ), and her activist storytelling has effected policy changes in local government related to racial profiling. Audrey lives in the San Francisco Bay Area, where she hones her craft while boosting the voices of BIPOC SFF writers through the community-based nonprofit she founded, Ancestral Futures.

In 2020, Audrey co-created the first virtual 3-month writing mentorship exclusive to emerging BIPOC writers in the speculative fiction genre, helping to pair writers with professional published SFF authors. She was previously Co-Director of the Afrosurreal Writers Workshop of Oakland.

She curates and performs at literary events such as LitQuake, Oakland's Beast Crawl, and SF by the Bay. In 2020, Audrey produced the first-ever all Black female SFF writer panel for FOG Con with featured guest Nisi Shawl.

Williams, Dr. Patricia; PTWO- Push The Word Out Publications; San Diego, San Diego County

Dr. Williams obtained her Doctorate Degree in Educational Leadership Development at University of Phoenix, (2013) along with her Masters in Arts Degree in Curriculum and Instruction in 2004. is a well-rounded professional as she has obtained a Bachelor in Arts Degree in Business Administration.

As a published author and now CEO of PTWO Push the Word Out Publications Company, Dr. Williams consults, writes, trains, educates, mentors, and now publishes new authors. PTWO is an educational consulting company that provides grant/proposal writing, educational training to school districts, organizations, businesses, public and private school. Dr. Williams has been an educator for the past 27 years.

Dr. Williams worked as a curriculum and content expert at Grand Canyon University (AZ), Dr. Williams' expertise in Qualitative and Quantitative Research Methods, educational governmental and corporate relationships makes her relevant and current in today's educational society. Dr. Williams is equipped and trained to teach higher education with her Published Dissertation in 2013 entitled, "An Exploration of Multiracial Populations in Higher Education."

Windmiller, Josh; The Lost Church; Santa Rosa, Sonoma County

Josh was a promoter and producer in Santa Rosa for 15 years before he joined the Lost Church. He directs a festival called the Railroad Square Music Festival and helped found The Lost Church's satellite theater in Santa Rosa. Now he writes grants and handles individual donations for the organization as Development Director. He has a Masters in education from Sonoma State.

Wood, Lauren; Freelance Fine Art Specialist; Los Angeles, Los Angeles County

I worked as the director of a contemporary art gallery in Los Angeles for 6 years, then moved into musician management, and now work as a freelance studio manager for two fine artists in Los Angeles, and also curate exhibitions occasionally. I have also recently enrolled in a Masters Degree program for clinical mental health counseling, as it is my goal to become a therapist and advocate for art, wellness, and empowerment. I am very active in Los Angeles cultural

happenings. I regularly visit museums, art galleries, concerts, screenings, and performances. Art and culture are an incredibly important part of my life. I pride myself on my ability to speak about art in a way that people can relate to, and I also pride myself on my very open minded, and compassionate nature.

Wright, Miranda; Los Angeles Performance Practice; Los Angeles, Los Angeles County

Miranda launched Los Angeles Performance Practice in 2010, and the LAX Festival in 2013. Miranda works primarily with artists in contemporary dance and theater, developing and advancing new original works. As an independent producer and performance curator, she has worked with Center Theatre Group, Center for the Art of Performance (CAP) UCLA, and CalArts Center for New Performance, among others, on special projects and initiatives. She is the 2014 recipient of Center Theatre Group's Richard E. Sherwood Award, and a 2015 recipient of a Cultural Exchange International Fellowship through the City of Los Angeles and the British Council to work with ArtsAdmin in London. Miranda is an organizing member of the Creative & Independent Producer Alliance (CIPA), and has worked closely with artists Milka Djordjevich, Lars Jan, Andrew Schneider, Netta Yerushalmy, and others, on projects that have toured nationally and internationally. She holds a certificate from the Institute for Curatorial Practice In Performance at Wesleyan University, an MFA in Producing from California Institute of the Arts, and will soon hold an Executive MBA from Hult International Business School. She is currently on faculty at the School of Dance at CalArts.

Wyman, Jason; Queerly Complex; San Francisco, San Francisco County

Jason Wyman is Queerly Complex, an anti-binary social practice artist living & creating on Yelamu, unceded Ramaytush Ohlone land or what colonizers named San Francisco. A mystical convener, Wyman creates spaces for comrades to explore & discover who they be individually & collectively. They work with dreams, value(s), structures, & equity to conjure forms of liberation & healing. Wyman's art-making centers the messy, intangible, emotive, & esoteric bits that make us human. It's resulted in a large-scale, participatory sticker mural with artists Celi Tamayo-Lee & Mary-Claire Amable for the Asian Art Museum, a national Youth Media Network co-produced with Myah Overstreet, and Queering Dreams, an intergenerational, cross-territorial network of artists, neighbors, & comrades dreaming & co-creating our liberation from oppressive systems, with Crystal Mason.

Ya, Renee; Tiger Byte Studios, LLC; Antioch, Contra Costa County

Renee Ya is Hmong American and grew up in Fresno, CA. With over 16 years of experience in the technology and video game industry in the San Francisco Bay Area. Co-founder of Tiger Byte Studios, a full-service technology company actualizing products and games. A Product Manager by trade and mother to the next feisty generation of women warriors.

Founded the program Celebrate Hmong in 2018, helping the underrepresented Hmong community in California pursue a career in the arts by providing workshops, grants, job training, week-long art installation, dance clinics, mentorship programs, and a social hackathon to construct radical art in the community.

Yadav, Sanjay; Pacific University; Anaheim, Orange County

I am a poet pursuing MFA(Masters in Fine Arts) in Poetry at Pacific University. Also, I have studied Poetry at UCLA Extension. I'm part of Southern California poetry community. I participate in Poetry Readings(Orange and LA) and Arts Festival(Wrightwood) in Southern

California and promote awareness about poetry among the residents. Also, I help the homeless and hungry communities through my volunteer activities like growing vegetables at a farm for a food bank(Second Harvest Food Bank Orange County) and help the cancer patients as a volunteer driver. I drive the cancer patients to and from their chemo and radiation appointments and advocate(American Cancer Society) on behalf of the cancer patients at CA legislature (Sacramento) and US Congress.

Yaffe, Alan; Self-employed; Fort Bragg, Mendocino County

40 years of experience in professional arts management, assessments of integrated arts education programs and as a professor and director of an MBA/MA arts administration program. Managing Director of Shakespeare & Company and an African-American professional theatre at Brown University, Marketing Director at the Pittsburgh Symphony and the Coconut Grove Playhouse, a consulting career encompassing strategic planning, marketing, fundraising, and arts education, and a professor and theatre arts producer at the College-Conservatory of Music, University of Cincinnati.

Yamamoto, Zipporah; LA Metro (Los Angeles County Metropolitan Transportation Authority); Los Angeles, Los Angeles County

Zipporah Lax Yamamoto is a director of arts and design with LA Metro, where she oversees arts and design programs for the agency's mobility corridor projects. The portfolio of programs under her direction includes site-responsive, integrated artworks designed for rail, bus and active transportation corridor projects, as well as temporary exhibitions and events that creatively engage communities. Prior to her return to Metro in 2017, Zipporah was the program director for Turnaround Arts: California, the state affiliate established to implement the national Turnaround Arts program, a signature initiative of the President's Committee on the Arts and the Humanities, developed under the leadership of First Lady Michelle Obama. Before joining Metro, Zipporah was assistant director of the Public Art Studies Program at USC. She is chair of the Subcommittee on Art and Design Excellence in Transportation of the Transportation Research Board, a division of the National Academies of Sciences, Engineering and Medicine, which provides independent, objective analysis and advice to the nation to solve complex transportation problems and inform public policy decisions. Zipporah has a PhD from UCLA, an MPAS from USC, and a BFA from Pratt Institute.

Yang Ayala, Angela; Museum of Contemporary Art; Arcadia, Los Angeles County

Angela Yang Ayala is an arts advocate and development professional who is dedicated to advancing the role of arts and nonprofits to cultivate stronger communities in Los Angeles. Born and raised in Los Angeles County, Angela has had a lifelong passion for the visual and performing arts. She received a Masters of Public Administration from the USC Price School of Public Policy, and a Bachelors in Art History, Theory, and Criticism from the University of California, San Diego. She is the Director of Philanthropic Partnerships at the Museum of Contemporary Art (MOCA), where she has served for the past five years managing grants and contributions from corporate, foundation, and government funders. Prior to this, she worked at VIA Art Fund and the Los Angeles County Museum of Art (LACMA). She has volunteered at Inner-City Arts and currently serves as a museum commissioner for the City of Arcadia.

Yoshitomi, Joseph; Consultant; Culver City, Los Angeles County

Joseph Yoshitomi has been a proud contributor to the arts administration field for twenty years

and has experience as a consultant and employee for nonprofit producer, presenting, and for-profit commercial organizations. His SaaS and consumer marketing work as VP Marketing Strategy for TheaterMania/OvationTix paved the way for that company's sale and his previous leadership as Geffen Playhouse Marketing Director led to that not-for-profit's largest expansion of artistic programming and earned-revenue in its history. He currently serves as SVP and GM for Dallas Summer Musicals at the Music Hall at Fair Park, which welcomes over 300,000 Broadway visitors each year and hosts a number of concert and community/education programming. His innovative approaches to challenges in the field of the arts have been recognized by the Los Angeles Times, Chicago Tribune, Washington Post and American Theatre.

Zamora, Patricia; A PLACE OF HER OWN; San Francisco, San Francisco County

As a Creative/Visual Artist, I honor traditional culture, family, and community as part of my social practice with the aspiration for personal and ancestral healing. I directed the award winning Citywide Creative Arts at Boys & Girls Clubs of San Francisco (BGCSF). My experience at BGCSF was diverse ranging from grant writing, exhibitions, program development, community partnerships, youth voice, leadership and development and working with established and emergent art groups. Currently, I serve on the Board of Arts Education Alliance for the Bay Area and San Francisco Human Rights Commission Working Group for Equity in Arts. I am the 2020 Community Artist Intern for Southern Exposure in partnership with Mission Girls and facilitating PLACE teens. I serve as a Co-Coordinator on the PLACE Leadership Team. I have launched PAZWORKS (based in SF and Central Valley) whose mission is to HEAL-THY: ONE WOMXN AT A TIME. Other community projects: Founding member of Tenderloin Safe Passage, Lead Staff reopening of Boeddeker Park. Founder of Chicago Public School Restorative Justice Peer Jury Program.

Zufolo, Tess; Co-Founder; Oxnard, Ventura County

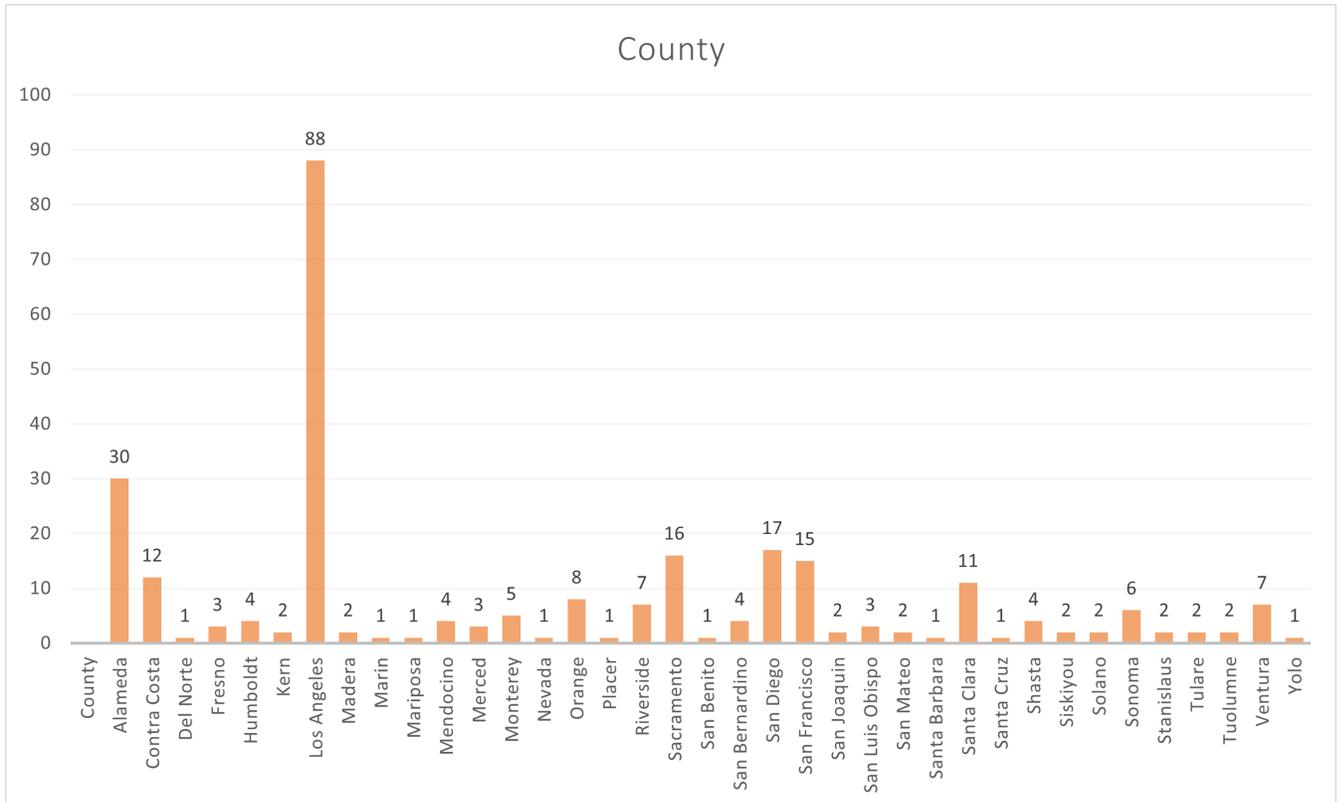
I have been creative my whole life. In college, I attended every single art class they offered even though my major was Business. I started my own event planning and craft business in 2011, where I also would create logos, and promotional graphics for local businesses and community events. In 2019, I got the opportunity to be an art instructor and then arts program director. For the last four years, my life has been dedicated to uplifting diverse local artists, and creating inclusive experiences for all people to be introduced to the arts.

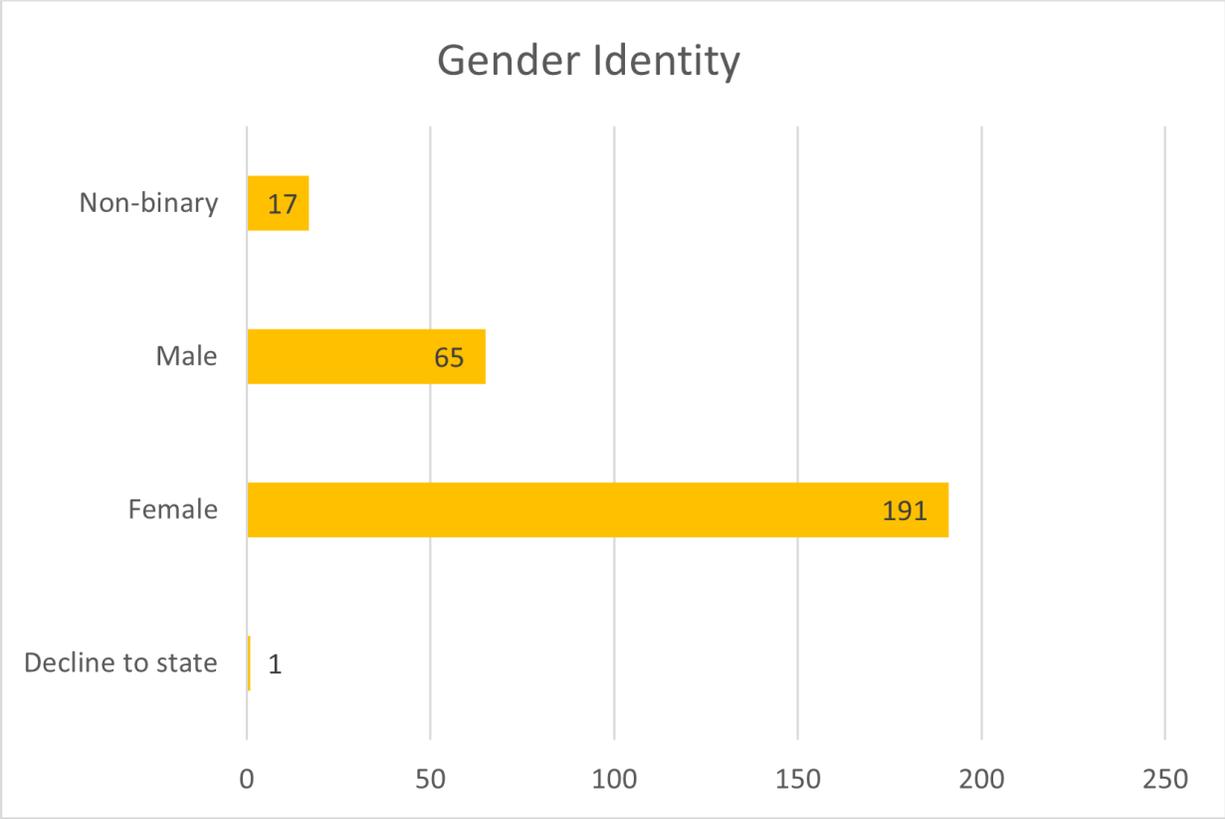
At Open Door Studio, we provide art development and entrepreneurial mentorship for a group of adult artists with disabilities. I manage operations for our local art gallery, including curating, connecting with local talent and organizations, Social media and Website management, event and large project coordination. I plan our art class curriculums and activities both for the artists we mentor and the community, and coordinate events and pop-up art galleries providing mentorship in project management and entrepreneurship. I have taught various art mediums, and worked with local artists as volunteer instructors in their art focus - providing them teaching experience as well.

Panelist Response Data

Total Number of Panel Application Submissions for February 13, 2022 Collection date: **274**

Note: Data entries were submitted directly by panel applicants; spelling, grammar and capitalization remain as originally recorded.

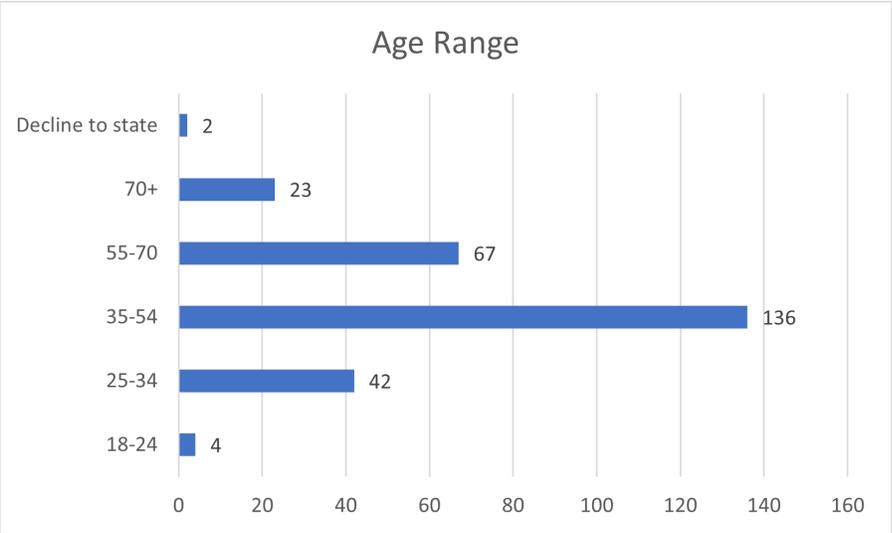
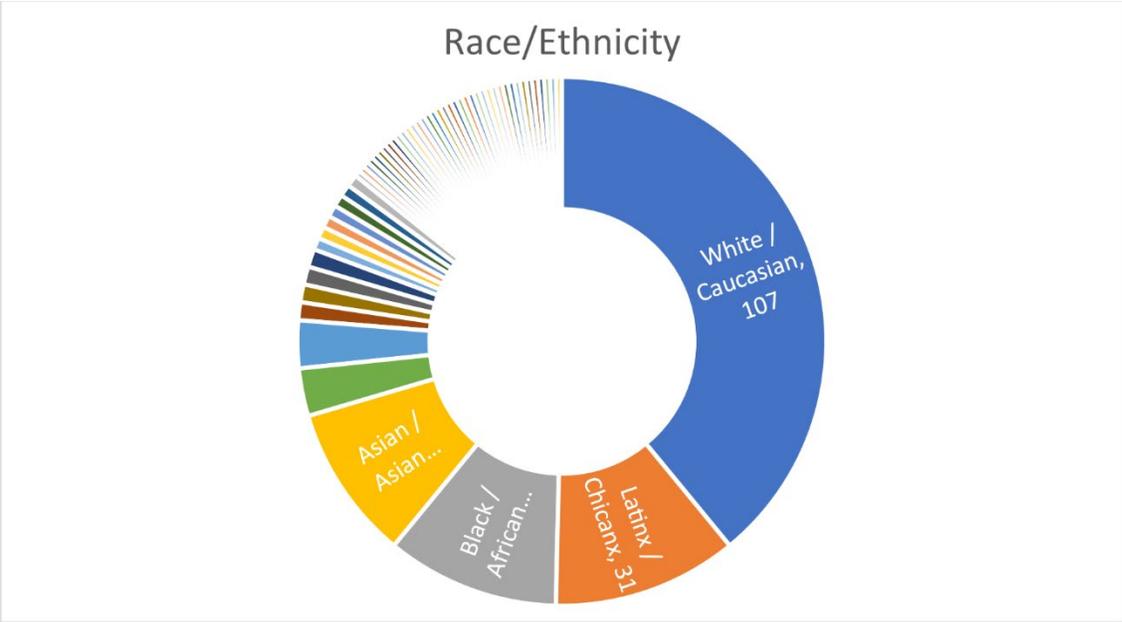


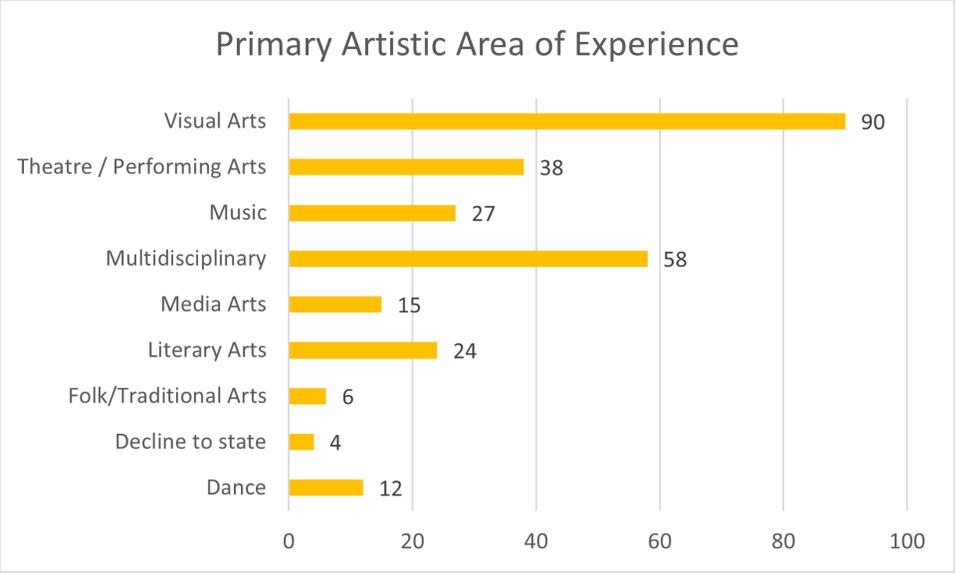


| Race/Ethnicity: Applicant May Select All that Apply | # | % |
|----------------------------------------------------------------------------------------------------------------------------------|-----|---------|
| White / Caucasian | 107 | 39.05 % |
| Latinx / Chicanx | 31 | 11.31 % |
| Black / African American | 29 | 10.58 % |
| Asian / Asian American | 26 | 9.49% |
| Middle Eastern | 8 | 2.92% |
| Multiple Heritage / Multiracial | 8 | 2.92% |
| Decline to state | 3 | 1.09% |
| Latinx / Chicanx, Native American / Indigenous | 3 | 1.09% |
| Middle Eastern, White / Caucasian | 3 | 1.09% |
| Native American / Indigenous | 3 | 1.09% |
| Asian / Asian American, Latinx / Chicanx | 2 | 0.73% |
| Black / African American, Multiple Heritage / Multiracial | 2 | 0.73% |
| Black / African American, Native American / Indigenous | 2 | 0.73% |
| Latinx / Chicanx, Multiple Heritage / Multiracial | 2 | 0.73% |
| Multiple Heritage / Multiracial, Latinx / Chicanx, Black / African American | 2 | 0.73% |
| Native American / Indigenous, White / Caucasian | 2 | 0.73% |
| White / Caucasian, Latinx / Chicanx | 2 | 0.73% |
| African/Irish/Cherokee/Choctaw/ Blackfoot/ Chinese/ | 1 | 0.36% |
| Afrolatino | 1 | 0.36% |
| Asian / Asian American, Black / African American | 1 | 0.36% |
| Asian / Asian American, White / Caucasian | 1 | 0.36% |
| Asian Native American Caucasian mix | 1 | 0.36% |
| Black / African American, Latinx / Chicanx, Hawaiian / Pacific Islander, White / Caucasian, Multiple Heritage / Multiracial | 1 | 0.36% |
| Black / African American, White / Caucasian | 1 | 0.36% |
| Black, Afro-Caribbean | 1 | 0.36% |
| Combination of northern European (Spain) and Native American...Mexican | 1 | 0.36% |
| Cuban American/Hispanic | 1 | 0.36% |
| Filipino American | 1 | 0.36% |
| from India | 1 | 0.36% |
| Hawaiian / Pacific Islander, Multiple Heritage / Multiracial, Asian / Asian American, Latinx / Chicanx, Black / African American | 1 | 0.36% |
| Hispanic | 1 | 0.36% |
| Jewish | 1 | 0.36% |
| Latinx / Chicanx, Middle Eastern | 1 | 0.36% |
| Latinx / Chicanx, Multiple Heritage / Multiracial, White / Caucasian | 1 | 0.36% |

[\[Return to Table of Contents\]](#)

| | | |
|--------------------------------------------------------------------------------------------------------------|---|-------|
| Latinx / Chicanx, Native American / Indigenous, White / Caucasian, Multiple Heritage / Multiracial | 1 | 0.36% |
| Latinx / Chicanx, White / Caucasian, Multiple Heritage / Multiracial | 1 | 0.36% |
| Mexican | 1 | 0.36% |
| Multiple Heritage / Multiracial, Asian / Asian American, Middle Eastern | 1 | 0.36% |
| Multiple Heritage / Multiracial, Black / African American, White / Caucasian, Asian / Asian American | 1 | 0.36% |
| Multiple Heritage / Multiracial, Latinx / Chicanx, White / Caucasian | 1 | 0.36% |
| Multiple Heritage / Multiracial, Middle Eastern | 1 | 0.36% |
| Multiple Heritage / Multiracial, Native American / Indigenous | 1 | 0.36% |
| Multiple Heritage / Multiracial, White / Caucasian, Latinx / Chicanx | 1 | 0.36% |
| Native American / Indigenous, Black / African American | 1 | 0.36% |
| Native American / Indigenous, Latina | 1 | 0.36% |
| Native American / Indigenous, Latinx / Chicanx | 1 | 0.36% |
| South Asian American | 1 | 0.36% |
| Ukrainian/Hungarian | 1 | 0.36% |
| White / Caucasian, Asian / Asian American, Multiple Heritage / Multiracial | 1 | 0.36% |
| White / Caucasian, Black / African American, Native American / Indigenous | 1 | 0.36% |
| White / Caucasian, I am of mostly of European ancestry. However I am definitely of mixed ethnic backgrounds. | 1 | 0.36% |
| White / Caucasian, Jewish | 1 | 0.36% |
| White / Caucasian, Middle Eastern | 1 | 0.36% |
| White / Caucasian, Multiple Heritage / Multiracial | 1 | 0.36% |
| White / Caucasian, Multiple Heritage / Multiracial, Black / African American | 1 | 0.36% |
| White / Caucasian, My mother is from South Africa; my children are mixed-race (white/black) | 1 | 0.36% |





TAB E

California Arts Council | Public Meeting | 3/3/2022



Memorandum

1300 I Street, Suite 930, Sacramento, CA 95814
 T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: March 3, 2022

To: Council Members

From: Allocations Staff Workgroup

Re: Strategic Considerations for 2022 Allocations

Purpose

The purpose of this memo is to provide funding scenario considerations for the 2022 Cycle A programs for discussion by the Council at the March 3, 2022 meeting.

Background

At the October 21, 2021 council meeting, funding for Cycle A was allocated by program and the number of awardees per program was estimated. This data is available in the Supplemental Data section.

Supplemental Data

2022 Program Allocations:

| Grant Name | Current Allocation* | Current No. of Years | Current Maximum Grant Award (per year) | Allocation Scenario | No. of Years | % of Total Allocation | Proposed Maximum Award (per year) | Projected # of Grantees (Approx.) |
|------------------------------------------------|---------------------|----------------------|----------------------------------------|-------------------------|--------------|-----------------------|-----------------------------------|-----------------------------------|
| General Operating Relief for Arts and Cultural | \$ 13,948,818.00 | 1 | \$ 30,000.00 | \$ 12,850,000.00 | 1 | 37% | \$ 30,000.00 | 400 |
| Impact Projects | \$ 4,156,514.00 | 1 | \$ 20,000.00 | \$ 4,156,514.00 | 1 | 12% | \$ 20,000.00 | 200 |
| Individual Artist Fellowships | \$ 2,123,500.00 | 1 | Varies by tier | \$ 3,720,509.00 | 1 | 11% | Varies by tier | 273 |
| State-Local Partners | \$ 4,990,487.00 | 2 | \$ 45,000.00 | \$ 3,180,000.00 | 1 | 9% | \$ 60,000.00 | 53 |
| JUMP StArts | \$ 2,565,000.00 | 1* | \$ 50,000.00 | \$ 2,565,000.00 | 1 | 7% | \$ 50,000.00 | 51 |
| Statewide and Regional Networks | \$ 2,525,849.00 | 1* | \$ 35,000.00 | \$ 2,525,849.00 | 1 | 7% | \$ 50,000.00 | 60 |
| Reentry Through the Arts | \$ 1,165,628.00 | 1 | \$ 50,000.00 | \$ 2,331,256.00 | 1 | 7% | \$ 50,000.00 | 28 |
| Arts Leaders of Color | \$ 350,000.00 | 2 | \$ 350,000.00 | \$ 1,165,000.00 | 2 | 3% | 2 for 2 years of programming | 1 |
| Cultural Pathways | \$ 1,161,000.00 | 2 | \$ 15,000.00 | \$ 1,161,000.00 | 2 | 3% | 2 for 2 years of programming | 77 |
| Arts and Accessibility | \$ 500,000.00 | 1 | \$ 500,000.00 | \$ 500,000.00 | 1 | 1% | TBD | TBD |
| Non-SLP Capacity Building Planning Grant | \$ - | | \$ - | \$ 160,000.00 | 1 | 0.50% | \$ 40,000.00 | 4 |
| Technical Assistance for Cultural Pathways | \$ 150,000.00 | 1 | \$ 150,000.00 | \$ 150,000.00 | 2 | 0.40% | 2 for 2 years of programming | 1 |
| Folk and Traditional Arts | N/A | 1 | \$ 50,000.00 | \$ 50,000.00 | 1 | 0.10% | TBD | TBD |
| TOTAL: | | | | \$ 34,515,128.00 | | | | 1148 |

*Programs to move to 2-year award beginning in 2023

Previous Cycle A applications:

| Program | FY | Total Applicants | Awarded | Percent of Applications Funded |
|--------------------------------------------------------|-----------|------------------|---------|--------------------------------|
| Arts & Cultural Organizations General Operating Relief | 2020-2021 | 1106 | 551 | 50% |
| Cultural Pathways | 2019-2021 | 76 | 54 | 71% |
| Impact Projects | 2020-2021 | 574 | 250 | 44% |
| JUMP StArts | 2020-2021 | 145 | 47 | 32% |
| Reentry Through the Arts | 2019-2020 | 43 | 30 | 70% |
| State-Local Partners | 2019-2021 | 58 | 54 | 93% |
| State-Local Partners Mentorship | N/A | N/A | N/A | N/A |

*Additional data points can be provided (Ex: Ineligible applications etc.)
(Numbers do not include applications left in Draft)*

Research and Analysis

We look to our strategic framework to guide the conversation on funding strategies. Current strategies are actively working to fulfill the following strategic framework aspirations:

- Rural or geographically marginalized artists and arts organizations
 - The council has invested more deeply in our State-Local Partners and Statewide and Regional Networks programs to increase equitable access to support structures for artists and nonprofit arts organizations in all areas of the state.
- Smaller organizations that tend to have fewer options for funding their operations and can benefit from General Operating and Multi-Year Grants
 - The General Operating Relief program has a TOR restriction of \$250,000 and below. This allows essential funding to directly benefit smaller organizations.
 - The 2-year Cultural Pathways program has a TOR restriction of \$150,000 and below. This provides multi-year funding access for very small organizations.
 - The council has allocated 40% of available funds to these two general operating support programs for smaller organizations.
- Individual artists
 - The council has decided that funding for the Individual Artist Fellowship will continue, and increased allocations by at least one third.
- Increasing the amount of funding granted to the SLPs
 - The council voted to increase funding allocations for SLPs from \$45,000 per year to \$60,000 per year, and allocated funding for a new program, State-Local Partners Mentorship.

Strategic Considerations

In order to continue reaching the goals stated in our strategic framework, we recommend discussing the following funding strategies:

1. Serving a higher number of organizations by funding further down the ranks (ex: funding down to applications with a rank of 3). This would require funding in smaller amounts and would most likely result in higher ranks not receiving their full request amount (ex: rank of 6 not receiving 100% of request).

2. Providing higher percentages of funding to organizations that rank higher (ex: all applications with a rank of 6 get 100% of their request amount).
3. Examining the number of applications and determining a desired awarded percentage (ex: we wish to fund 50% of Gen Ops applicants). Considering if a higher percentage of funded applications is desired, or if a merit/rank-based strategy is preferred.
4. What funding formula would be used if additional funding becomes available after ranking and allocation processes are complete?
5. What other desired data sources would assist?

TAB F

California Arts Council | Public Meeting | 3/3/2022



Strengthening arts, culture,
and creative expression as the
tools to cultivate a better
California for all.

Gavin Newsom, **Governor**
Anne Bown-Crawford, **Executive Director**
1300 I Street, Suite 930, Sacramento, CA 95814
(916) 322-6555 | www.arts.ca.gov

To: **Council Members**

From: **Legislative Committee, Chelo Montoya & Jonathan Moscone**

Date: **March 3, 2022**

Re: **Legislative Update**

Summary

This memo provides the Council with an update on the sub #4 budget committee hearings in both the Assembly and the Senate as they pertain to the augmentations to the California Arts Council's budget proposal in the Governor's January budget. In addition, we provide an update on outreach to members of the legislature.

BACKGROUND

Budget Change Proposal (BCP) 1: California Poet Laureate and Youth Poet Laureate

The CAC requests \$173,000 ongoing General Fund to support the California Poet Laureate and California Youth Poet Laureate. Funding would include an Associate Governmental Program Analyst position to provide outreach and technical assistance to California counties on literary arts programs, including the Poet Laureate, Youth Poet Laureate, and the Poetry Out Loud programs. Existing law allows the Arts Council to establish an appropriate stipend for the California Poet Laureate and shall provide for the payment of the poet laureate's expenses incurred in fulfilling their responsibilities. Historically, the Arts Council has provided a \$5,000 stipend annually to the Poet Laureate when feasible. Additionally, the Arts Council has not established metrics of activities completed by past Poets Laureate since there is no allocation for administration of the program. This request would fund a staff person to facilitate the Poet Laureate search and application process and manage and support the Poet Laureate program. Currently, the Arts Council contracts with a consultant to administer the Poet Laureate application process but Poet Laureates have not been supported in their role due to lack of Arts Council staff.

BCP 2: Support for Cultural Districts

The CAC requests \$30 million one-time General Fund, to be spent over three years, to support the existing 14 cultural districts and to expand the cultural districts program to serve traditionally underserved communities, representing a cohort that reflects the geographic and racial diversity of the state, and give CAC additional resources to provide technical assistance to the districts. Background. Chapter 396, Statutes of 2015 (AB 189) required the Arts Council to develop a state designated Cultural Districts Program for the development, support, and preservation of California's cultural assets. A cultural district is generally understood as a well-defined geographic area with a high concentration of cultural resources and activities. The California program seeks to identify, support, and connect centers of arts and cultural activity through the designation process. The aim of the Cultural Districts Program is to honor and celebrate California's cultural and creative assets and to help leverage these assets for community benefit. In 2017, the Arts Council designated through a public process 14 districts representing various cultural groups, cultural centers urban, suburban and rural locations, as well as districts with an emphasis on cultural consumption, cultural production and cultural heritage and districts that are at varied points in the life-cycle, from emerging to established. The CAC allocated a

portion of its support budget to each district with an initial stipend of \$5,000 per district, totaling \$10,000 per district. According to the CAC, this stipend cannot be sustained without an increase in Arts Council's General Fund, Local Assistance appropriation.

Proposal. The CAC notes that it will prioritize the gaps in the existing Cultural Districts with these funds. Specifically, the Arts Council will focus on the establishment of the following:

- African American districts, or Black “umbrella” districts that encompass several culturally specific communities within it, who are absent from the current cultural district cohort.
- Districts that represent Chinese American and Native American communities, who are also absent from the current cohort.
- Districts that represent Latinx and Asian American communities, who are underrepresented in the current cultural district cohort.
- Districts in lower-income and rural counties.

Upon certification as a cultural district, a district may gain access to selected state resources, from grants to tax credits and other financial incentives, as well as partnerships with various state agencies that would enable expedited permit review and special marketing initiatives to support the arts.

Current Legislatively Appointed Cultural Districts

- Balboa Park Cultural District, San Diego – San Diego Region
- Barrio Logan Cultural District, San Diego – San Diego Region
- The BLVD Cultural District, Lancaster – Deserts Region
- The Calle 24 Latino Cultural District, San Francisco – San Francisco Bay Area Region
- Downtown San Rafael Arts District, San Rafael – San Francisco Bay Area Region
- Eureka Cultural Arts District, Eureka – North Coast Region
- Grass Valley-Nevada City Cultural District, Grass Valley/Nevada City – Gold Country Region
- Little Tokyo, Los Angeles – Los Angeles Region
- Oceanside Cultural District, Oceanside – San Diego Region
- Redding Cultural District, Redding – Shasta Cascade Region
- Rotten City-Emeryville Cultural Arts District, Emeryville – San Francisco Bay Area Region
- San Pedro Waterfront Arts, Cultural & Entertainment District, San Pedro – Los Angeles Region
- SOMA Pilipinas – Filipino Cultural Heritage District, San Francisco – San Francisco Bay Area Region
- Truckee Cultural District, Truckee – High Sierra Region

March 1, 2022

ASSEMBLY BUDGET SUBCOMMITTEE NO. 4 ON STATE ADMINISTRATION Members:

Wendy Carrillo (Chair)

Jim Cooper

Tom Lackey

Adrin Nazarian

Buffy Wicks

March 2, 2022

SENATE BUDGET SUBCOMMITTEE NO. 4 ON STATE ADMINISTRATION Members:

Senator Sydney Kamlager (Chair)

Senator Anna M. Caballero

Senator Jim Nielsen

Senator Richard Roth

Both the Assembly and Senate hearings were scheduled for discussion of the BCPs listed above. Committee members asked questions and requested follow-up, which will be provided by staff and is included in much of the information in this update. **The result of the Senate hearing was to vote on and unanimously pass the *California Poet Laureate and Youth Poet Laureate BCP*.** This will now move on to the full budget committee in the Senate. The Senate left the *Cultural Districts BCP* open. The result of the Assembly hearing was to leave the *Cultural Districts* and *California Poet Laureate and Youth Poet Laureate BCPs* open. As we await the May Revision to come out, staff will continue to answer questions about the BCPs from the Governor's office, the Department of Finance, the Legislative Analyst office, and the Legislators and staff consultants. Specifically, staff will outline the data requested by Assemblywoman Wendy Carillo to support the investment in Cultural Districts and outreach efforts to BIPOC communities. In addition, staff will share best practices of how the Council has and will outreach to rural communities with Senator Neilsen and the rest of the sub #4 members.

The Arts Council will have to appear in both of these committees again for a vote on both BCPs, before going on to the full budget committees and the floor of both the Assembly and Senate.

Legislative Committee Outreach

The committee is scheduled to meet with Senator Ben Allen and Assemblyperson Tasha Boerner-Horvath, the new Chair of the Arts, Entertainment, Sports, Tourism, and Internet Media Committee (AEST&IM). The Committee will share the one-page flier (attached in the Council book) with these members, as well as pertinent information regarding the BCPs.

The committee will continue to schedule meetings with elected officials.

Below are some key findings from the Cultural District Final Evaluation that will be shared as follow up to the hearing testimonies in both the Senate and Assembly.

The evaluation process resulted in a number of findings about the Cultural Districts Program.

- The districts are fully invested in the success of their places: They were well selected and suited to their roles as the pilot cohort for the program. They demonstrated ingenuity and sweat equity in developing their districts and engendering the cultural vitality at the heart of their communities. They have done well with little. Even with very modest program resources from the CAC, they have begun in these first two years to fulfill the program's legislative mandate. Their overarching request is for better tools and sufficient resources for this work.
- The pilot design of the program is sound: The official designation as state recognized cultural districts, coupled with additional resources, shows initial signs of effectiveness. An important caveat here is that the gap analysis illustrates the need to address equity in multiple ways. The recommendations in this report focus on the "how", addressing ways to more effectively pursue the goals of the program and, in turn, amplify the community benefits of the state's cultural districts.
- Unless the program is developed further, it risks stagnation at the current level and not fulfilling its legislative mandate: Addressing this issue would appear to be necessary to secure continued, future legislative support for the program. Capitalizing on the nascent benefits will require greater intervention.

The Importance of Capacity Building: Most impacts reported by districts derive from the basic fact of designation. Many elements of progress cited by districts are activities that they would likely have done without designation and were not financed by the CAC's stipend. Many challenges cited by districts are

ones that will require better capacity to address. However, the current program lacks the financial means and staffing levels to move beyond recognition to building the capacity of the districts.

Supporting the Mission of the CAC: The California Cultural Districts Program has the potential to significantly advance the CAC towards fulfillment of its mission. It is designed to serve entire communities while simultaneously serving the arts and cultural sector. Cultural districts have the potential to expand the geographic and demographic reach of the CAC, serving people and places in the state, including but not limited to the many rural areas that are otherwise more difficult to engage as thoroughly. Cultural districts can also assist the CAC to fulfill its commitment to racial equity, as well as its equity objectives more broadly.

Promoting Equity Through the Program: Racial and cultural equity are central to the CAC and the agency has made specific commitments to foster diversity, equity, inclusion and fairness. The CAC appears to be a leader in this area by virtue of its intentions and the cultural district programs of other state arts agencies will be watching its efforts. The gap analysis report highlights the issues in advancing racial and cultural equity through the cultural districts program. The demographics show that despite the presence of four districts focused on cultural heritage, the districts as a cohort do not yet fully reflect California's racial and ethnic populations. The geographic assessment shows that despite the presence of several rural districts, the cultural districts are not often located in regions of the state that are underserved by the CAC, especially the northeastern, southeastern, and Central Valley counties of the state. There is also a clear opportunity for the cultural districts program to better serve lower-income and rural people in California. Interviews with key informants provided useful perspectives and models as the CAC works for greater equity through this program.

Clarifying Program Goals: The authorizing legislation, AB 189, lists six goals that provide the backbone of the California Cultural Districts Program. The fact that the goals are very broad, however, raises the question of whether they are specific enough to provide clear direction to the cultural districts. All program stakeholders – legislators, CAC staff, cultural districts, and their communities – would benefit from greater clarity about these goals and expectations. Districts' efforts can be better served by well-articulated requirements for fulfilling their state designation.

Recommendations to Enhance Future Program Effectiveness

1. Provide significantly greater financial support to the districts.
2. Continue current program inputs (designation, stipend, marketing materials, State partner agencies, technical assistance, and peer-to-peer networking) and develop them in ways that will increase their impact
3. Develop a comprehensive technical assistance resource center to support capacity building for cultural districts.
4. Develop inter-agency partnerships to support capacity building for cultural districts.
5. Do a round of applications in 2020 to select a second cohort of cultural districts but then pause for three years.
6. Defer decisions about program expansion beyond the initial two cohorts until the first five years of the program can be assessed.
7. Increase program investment through a legislative request or allocation of CAC Program Funds.
8. Conduct ongoing and annual evaluation.

9. Document economic impact of the districts and the program.
10. Increase CAC staffing of the program.
11. Revisit and clarify the legislative language in AB 189.
12. Encourage cultural districts to consider applications to other CAC programs. Specific Equity Recommendations
13. Prioritize designation of African American/Black, Native American, and Chinese American cultural districts in the next cohort.
14. Prioritize designation of districts in areas of the state that are underfunded or not directly funded by the CAC.
15. Support the development of applications that promote equity.
16. Build inter-agency partnerships to identify and support diverse districts.
17. Provide technical assistance to communities considering an application and to applicants. 18. Revisit and refine the selection criteria for the program with an equity lens. 19. More strongly make the case for the importance of the state designation.

Brief Program Development Timeline for first cohort including public input locations

- June 2016 | Program Development Contract with Consultants Jessica Cusick and Maria Rosario Jackson Begins
- Sept – Nov 2016 | Online Survey & Interviews Conducted
- September 8, 2016 | “True North” Public Input Meeting – Redding, CA
- September 29, 2016 | Central Valley Public Input Meeting – Fresno, CA
- October 3, 2016 | San Diego Region Public Input Meeting – Escondido, CA
- October 5, 2016 | Bay Area Public Input Meeting – Oakland, CA
- October 24, 2016 | Los Angeles Area Public Input Meeting – Los Angeles, CA
- December 15, 2016 | Consultant Recommendations Presented to Council, Council Discussion
- January 31, 2017 | Open Call for Applications Released
- February 15, 2017 | Informational Webinar
- March 29, 2017 | LOI Submission Deadline
- April 17-19, 2017 | LOI Review Panel (Semi-Finalists Identified)
- May - June 2017 | Site Visits for Semi-Finalists Conducted by CAC Staff
- June 15, 2017 | Finalists Identified and Invited to Submit Final Application Materials
- July 10, 2017 | Council Review and Approval of Finalist Recommendations
- July 13, 2017 | Announcement of inaugural California Cultural Districts

Statement of Values of Cultural Districts

The California Cultural Districts program aims to assist Californians in leveraging the state’s considerable assets in the areas of culture, creativity, and diversity, as initially set out in the enabling legislation, [AB 189](#). A cultural district is generally understood as a well-defined geographic area with a high concentration of cultural resources and activities.

In implementing the certification of cultural districts in California, the California Arts Council will take actions that express the following values:

- We encourage the cultivation of a broad array of authentic and sustainable cultural districts that reflect the breadth and diversity of California's extensive cultural assets
- We support the retention of homegrown assets and actively work to mitigate displacement for groups such as artists, low-income residents, and arts organizations
- We support the utilization of the arts as a tool for preservation in order to fortify and protect local socio-economic diversity, cultural diversity, and ethnic diversity
- We seek to identify, support, and connect centers of arts and cultural activity throughout the state through the certification process
- We strive to provide increased access to the arts and culture through the preservation and development of cultural centers throughout the state
- We foster increased opportunities for artists, craftspeople, and other small businesses contributing to local economies
- We strive for local enhancements to the built environment that increase resident's pride and stewardship of place by helping to foster remarkable places
- We contribute to increased public awareness of, and public participation in, California's centers of cultural activity
- We uphold and maintain the value of authentic and diverse community representation amongst the leaders and decision-makers in California's centers of cultural activity

Finally, the CAC outreached to the communities throughout California in developing the California Creative Corps guidelines, utilizing Community Program Development Panelists. These Panelists consisted of artists, culture bearers, creative individuals, and/or arts administrators that represent the priority populations to be engaged; representatives from other state departments and agencies engaged in public health activities; individual artists that are already working at the intersection of arts and wellness, the environment, election participation, and social justice; and potential funding partners.

After we have visited and evaluated the existing 14 Cultural Districts, we believe the structure of the outreach and community involvement used in developing the guidelines for the California Creative Corps is a model we can utilize when rolling out the new cohort of Cultural Districts.

California Creative Corps Outreach:

The Community Program Development Panelists utilized the CAC's Strategic Framework, including the Racial Equity Statement and Decision Support Tool, to ground their recommendations for program development. Eight regional community panels convened to brainstorm ideas regarding the priorities of their region, focusing on how these priorities relate to and can be reflected in the guidelines for the administering organizations. Next, these same eight regional community panels convened to decide what will be presented to the statewide groups, identifying regional needs and priorities and discussing how these needs and priorities will be reflected in the grant guidelines. Also, panels selected one individual to serve on the statewide panel convening in week three. Finally, the statewide group convened for two sessions to finalize the regional priority list of ideas to share with the Statewide Group. Staff drafted guidelines based on the comments of the panel and the criteria established in the law. All members from the statewide groups reviewed the final draft of the guidelines, before finalizing them and releasing them to the field.

The metrics to determine success of funding that will be provided to the cultural districts:

The CAC has implemented two standard grant application review criteria and Race Equity which will apply to all CD applicants. These criteria will assess to what degree the applicant is achieving racial equity in their staffing and who they serve. The first criterion is Accessibility that will assess to what degree the CD assures physical access to individuals with different physical abilities but also ensures multiple modes of access to regranting and funding opportunities. The second criteria will include

Community Engagement which will assess the level that the applicant engages with and includes the voice of the community throughout all activities. We will evaluate and ensure a functioning and effective collaboration between the artists, business and the city, the successes and sustainability of these partnerships.

The cultural districts model facilitates connections among the arts, culture and commerce through cultural tourism, creative placemaking and downtown revitalization, among other things; such a strategy can be effective for realizing economic development.

Based on the initial outreach and engagement with the existing CDs, CAC will assess allowable costs for CDs. Costs may include, signage, banners, marketing, artists' makers' space and staff supporting project coordination.



**CALIFORNIA
ARTS COUNCIL**
A STATE AGENCY

CREATING A BETTER TOMORROW MEANS BEING HERE FOR THE ARTS TODAY.



Grantee: Duniya Dance and Drum Company | Photo by Crystal Birms

At the **California Arts Council**, it's our mission to strengthen arts and culture as the tools to cultivate a better California for all. We envision a state of the arts, where all people flourish with universal access to and participation in creative expression.

Our statewide grant opportunities fund authentic, accessible, and sustainable arts engagement and infrastructure in support of community well-being, resilience, and vitality.

Leading with Race

The California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming. Pursuit of justice in this arena benefits everyone by taking a critical eye to systems of oppression—systems that undercut fairness across multiple demographics, conditions, and experiences.

Read our full Racial Equity Statement at
<https://arts.ca.gov/about/racial-equity-statement>.

2022 Grant Opportunities

Administrators of Color Fellowships

Support for an inclusive workforce for the field of arts and culture.

Arts and Accessibility

Support for enhanced opportunities for arts participation by people with disabilities.

Arts in Corrections

Support for rehabilitative arts services designed to have a positive impact on the social and emotional well-being of people experiencing incarceration inside state adult correctional facilities.

California Creative Corps

Support for public awareness related to COVID-19, water and energy conservation, and emergency preparedness, relief, and recovery; and civic and social justice and community engagement.

Creative Youth Development

- **Artists in Schools**
Support for projects integrating community arts partners as part of the regular school day.
- **Arts Integration Training**
Support for arts integration training for educators facilitated by teaching artists.
- **Arts Education Exposure**
Support for student attendance at arts performances and exhibits.
- **JUMP StArts**
Support for high-quality arts education and artists-in-residence programs for priority youth and young people impacted by the justice system.
- **Youth Arts Action**
Support for arts projects for youth outside of traditional school hours.

Cultural Pathways

Support for arts programs in communities of color, recent immigrant and refugee communities, or tribal groups.

Folk and Traditional Arts

Support for California's rich and diverse cultural traditions, its culture bearers and practitioners.

General Operating Support

Operational funding for arts and cultural organizations, prioritizing small organizations.

Impact Projects

Support for collaborative projects that center artists and artistic practice in responding to issues currently faced by California's communities, prioritizing projects of small organizations.

Individual Artist Fellowships

Support to recognize, uplift, and celebrate the creative practices of California artists at key career levels.

Reentry Through the Arts

Support for arts projects for return residents who have experienced incarceration.

State-Local Partners

The State-Local Partnership program provides general operating support and technical assistance for county-designated local arts agencies.

Statewide and Regional Networks

Support for arts service organizations providing practical resources for the communities they serve.

First round applications open early 2022. Program-specific details, dates, and guidelines are coming soon to www.arts.ca.gov/grants.

COVID-19 Support

CARES Funding

State-Local Partners regrant federal funding for arts organizations serving socially vulnerable populations within their communities.

California Relief Fund for Artists and Cultural Practitioners

Support for artists and cultural practitioners statewide who have been economically impacted by the COVID-19 pandemic.

*This document is interactive. All the links and most headers are hyperlinked. Click on them for more information.



California

Cultural

Districts



EVALUATION REPORT

California Arts Council Cultural Districts Program Evaluation

September 2019

MOXIE RESEARCH

WITH

THE CULTURAL PLANNING GROUP

Table of Contents

| | |
|---------------------------------------------------------------|----|
| Executive Summary | 2 |
| Methodology..... | 6 |
| Overview of the Program..... | 9 |
| Findings | 12 |
| Components of the Program..... | 12 |
| Needs for a Convening of Cultural Districts..... | 14 |
| Benefits and Challenges | 15 |
| Progress Toward Districts’ Individual Goals | 17 |
| District Partnerships..... | 20 |
| State Agency Partners | 20 |
| Gap Analysis | 21 |
| Typology of Districts | 23 |
| Conclusions and Observations..... | 25 |
| Fulfilling the Goals of the Program..... | 25 |
| Supporting the Mission of the CAC | 27 |
| Promoting Equity Through the Program | 27 |
| Clarifying Program Goals | 30 |
| Recommendations..... | 32 |
| Recommendations to Enhance Future Program Effectiveness | 32 |
| Specific Equity Recommendations | 34 |
| Appendices..... | 37 |
| A. Goals of the Individual Districts | 37 |
| B. Logic Model of the Program | 41 |
| C. Gap Analysis Report | 42 |

Executive Summary

Context and Purpose

The California Cultural Districts Program was authorized by 2015 legislation aimed at leveraging the state's artistic and cultural assets, while celebrating California's diversity and embodying a set of shared values. The California Arts Council (CAC) designed the program drawing on a 2016 *Cultural Districts Program Development* report and started up the program in 2017 with an initial cohort of 14 districts. This report presents an evaluation of the pilot cohort's first two years. Through the evaluation, the CAC seeks to enhance the initial successes of the program, measuring strengths, weaknesses, and the value of the program to establish a clear direction moving forward. The evaluation also provides an evaluation framework for the future years of the program, provides self-evaluation tools for the cultural districts, and recommendations for a cultural district convening.

Evaluation Findings

Impact of Program Resources on the Districts: Districts found each resource provided them through the program to be beneficial. The CAC provided each district with a \$10,000 stipend disbursed over two years, technical assistance, and marketing and branding support. Districts spent their stipends primarily on marketing and branding, staff salaries, and websites. They found the technical assistance webinars helpful and made productive use of the marketing tools supplied by the CAC. While a statewide convening has not yet been held, districts informally connected with one another. They also expressed a strong desire for more opportunities to connect with and learn from one another, and identified specific areas of learning and support from a future network-wide convening.

Districts' Benefits and Challenges: District stakeholders described the primary benefits of designation as a California Cultural District to be increases in visibility in their communities, collaboration among district partners, increased visitation, and legitimacy with local governments and policy makers. Their main challenges were a shortage of operational resources, particularly staff and funding, plus a lack of marketing and visibility. Nearly half of the districts report that their communities are confronted with a lack of affordable artist housing and/or artist displacement. Districts were at different stages with the displacement issue, with some actively fighting the loss of artist housing while others anticipate that future development will lead to losses.

Progress Toward Districts' Individual Goals: More than 70% of district stakeholders report that their district was making progress towards its individual goals. The development of collaborations and partnerships turned out to be an unexpected benefit of the designation and these were important areas of progress and activity for the districts, involving both increased internal collaboration within the districts and new external partnerships. While districts were not

required to work towards the six goals embedded in the legislation, they were active in each of those areas. Asked to identify their most-needed resources to make further progress on their goals, they cited funding to support district staff as well as marketing, branding and building awareness of the district.

State Agency Partners: Caltrans and Visit California were program partners with the CAC. Districts found each agency to be a promising resource but experienced limited follow through and effectiveness. Districts believe that these partnerships should be continued and expanded.

Gap Analysis: A gap analysis was conducted to identify communities missing from the initial cohort of 14 districts, taking into account geographical areas, cultural communities, and other missing representation from California’s population. The identified gaps include:

- African American districts, or Black “umbrella” districts that encompass several culturally specific communities within it, who are absent from the current cultural district cohort
- Districts that represent Chinese American and Native American communities, who are also absent from the current cohort
- Districts that represent Latinx and Asian American communities, who are underrepresented in the current cultural district cohort
- Lower-income counties
- Areas of the state underfunded or not directly funded by the CAC, especially the northeastern, southeastern, and Central Valley counties of the state

Conclusions and Observations

Overall Conclusions: The evaluation process resulted in a number of findings about the Cultural Districts Program.

- **The districts are fully invested in the success of their places:** They were well-selected and suited to their roles as the pilot cohort for the program. They demonstrated ingenuity and sweat equity in developing their districts and engendering the cultural vitality at the heart of their communities. They have done well with little. Even with very modest program resources from the CAC, they have begun in these first two years to fulfill the program’s legislative mandate. Their overarching request is for better tools and sufficient resources for this work.
- **The pilot design of the program is sound:** The official designation as state-recognized cultural districts, coupled with additional resources, shows initial signs of effectiveness. An important caveat here is that the gap analysis illustrates the need to address equity in multiple ways. The recommendations in this report focus on the “how”, addressing ways to more effectively pursue the goals of the program and, in turn, amplify the community benefits of the state’s cultural districts.

- **Unless the program is developed further, it risks stagnation at the current level and not fulfilling its legislative mandate:** Addressing this issue would appear to be necessary to secure continued, future legislative support for the program. Capitalizing on the nascent benefits will require greater intervention.

The Importance of Capacity Building: Most impacts reported by districts derive from the basic fact of designation. Many elements of progress cited by districts are activities that they would likely have done without designation, and were not financed by the CAC's stipend. Many challenges cited by districts are ones that will require better capacity to address. However, the current program lacks the financial means and staffing levels to move beyond recognition to building the capacity of the districts.

Supporting the Mission of the CAC: The California Cultural Districts Program has the potential to significantly advance the CAC towards fulfillment of its mission. It is designed to serve entire communities while simultaneously serving the arts and cultural sector. Cultural districts have the potential to expand the geographic and demographic reach of the CAC, serving people and places in the state that are otherwise more difficult to engage as thoroughly. Cultural districts can also assist the CAC to fulfill its commitment to racial equity, as well as its equity objectives more broadly.

Promoting Equity Through the Program: Racial and cultural equity are central to the CAC and the agency has made specific commitments to foster diversity, equity, inclusion and fairness. The CAC appears to be a leader in this area by virtue of its intentions and the cultural district programs of other state arts agencies will be watching its efforts. The gap analysis report highlights the issues in advancing racial and cultural equity through the cultural districts program. The demographics show that despite the presence of four districts focused on cultural heritage, the districts as a cohort do not yet fully reflect California's racial and ethnic populations. The geographic assessment shows that despite the presence of several rural districts, the cultural districts are not often located in regions of the state that are underserved by the CAC, especially the northeastern, southeastern, and Central Valley counties of the state. There is also a clear opportunity for the cultural districts program to better serve lower-income and rural people in California. Interviews with key informants provided useful perspectives and models as the CAC works for greater equity through this program.

Clarifying Program Goals: The authorizing legislation, AB 189, lists six goals that provide the backbone of the California Cultural Districts Program. The fact that the goals are very broad, however, raises the question of whether they are specific enough to provide clear direction to the cultural districts. All program stakeholders – legislators, CAC staff, cultural districts, and their communities – would benefit from greater clarity about these goals and expectations. Districts' efforts can be better served by well-articulated requirements for fulfilling their state designation.

Recommendations

Recommendations to Enhance Future Program Effectiveness

1. Provide significantly greater financial support to the districts.
2. Continue current program inputs (designation, stipend, marketing materials, State partner agencies, technical assistance, and peer-to-peer networking) and develop them in ways that will increase their impact
3. Develop a comprehensive technical assistance resource center to support capacity building for cultural districts.
4. Develop inter-agency partnerships to support capacity building for cultural districts.
5. Do a round of applications in 2020 to select a second cohort of cultural districts but then pause for three years.
6. Defer decisions about program expansion beyond the initial two cohorts until the first five years of the program can be assessed.
7. Increase program investment through a legislative request or allocation of CAC Program Funds.
8. Conduct ongoing and annual evaluation.
9. Document economic impact of the districts and the program.
10. Increase CAC staffing of the program.
11. Revisit and clarify the legislative language in AB 189.
12. Encourage cultural districts to consider applications to other CAC programs.

Specific Equity Recommendations

13. Prioritize designation of African American/Black, Native American, and Chinese American cultural districts in the next cohort.
14. Prioritize designation of districts in areas of the state that are underfunded or not directly funded by the CAC.
15. Support the development of applications that promote equity.
16. Build inter-agency partnerships to identify and support diverse districts.
17. Provide technical assistance to communities considering an application and to applicants.
18. Revisit and refine the selection criteria for the program with an equity lens.
19. More strongly make the case for the importance of the state designation.

Methodology

Evaluation Approach

For this project, we used *utilization-focused evaluation design*¹ because it is a pragmatic and collaborative approach to evaluation. We worked with the California Arts Council (CAC) staff to implement an evaluation process that met the cultural district designation program's needs and to enhance the long-term utility of the evaluation findings. Cultural district liaisons and stakeholders were also involved in the evaluation to ensure that their voices were represented in the process.

Data Collection

All data and sources were handled with care and confidentiality in accordance with the American Evaluation Association's principles and standards for ethical professional conduct.² Data were stored in encrypted and password-protected computers. Tools for this project were developed using sound research principles as well as drawn from best-practice examples in the field. All instruments were reviewed with the CAC prior to use in the field.

Data Analysis

Both quantitative and qualitative data were collected and synthesized. Drawing on different sources of information allowed us to triangulate the data, resulting in stronger, more reliable findings. Quantitative data were analyzed with descriptive statistics, such as percentages and means. Both descriptive and content analyses were used with the qualitative data. The qualitative data were first coded, which is the process of organizing it by essentially creating a categorizing system. Once the data were categorized with codes, they were analyzed for patterns and themes.

Following is a table outlining the evaluation activities, timeline and deliverables for this project.

¹ https://www.betterevaluation.org/en/plan/approach/utilization_focused_evaluation

² <https://www.eval.org/p/cm/ld/fid=51>

| Evaluation Process and Timeline | | |
|----------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------|
| Timeframe | Activities | Milestone |
| January - February 2019 | <p>Project initiation</p> <ul style="list-style-type: none"> ➤ Start-up discussions with CAC staff concerning work plan and logistics ➤ Clarification of staff and consultant roles and responsibilities ➤ Confirmation of project schedule and milestones/deliverables ➤ Identification and sharing of relevant program documentation ➤ Initial consultant site visit to Sacramento for staff interviews and meetings regarding project work plan, logic model, and evaluation questions ➤ Review of existing documents and data, including the CAC's cultural district needs assessment and phone interview notes. <p>Development of logic model for the Cultural Districts Program</p> <ul style="list-style-type: none"> ➤ Based on review of program documentation, staff discussions, and other relevant materials ➤ Reviewed and approved by CAC staff <p>Development of evaluation questions:</p> <ul style="list-style-type: none"> ➤ What are the impacts of the program resources including the stipend, technical assistance, marketing and branding support, and peer-to-peer network? ➤ What support and resources do cultural districts need from a convening? ➤ How have the cultural districts developed over time since their designation? To what extent did the districts experience the "expected benefits" and the "anticipated challenges"? ➤ What is the current state of the district partnerships? Who are still partners? Who are not? Why not? Have there been any changes to the physical boundaries of the district? ➤ What progress have the cultural districts made toward their original goals? What are the activities that each district has undertaken? What changes to goals/plans have been made since designation? What resources did districts need in their first year that they had or did not have? ➤ Are there any amendments or additions that are needed to the district typology? ➤ In what ways were the State program partners (Caltrans & Visit California) involved with the districts and what was the impact? | Completed logic model & final evaluation questions and plan |
| January - March 2019 | <p>Development of recommendations for cultural district convening:</p> <ul style="list-style-type: none"> ➤ In-person interviews with CAC staff, agency director and deputy director (during first consultant site visit to Sacramento) ➤ Telephone/videoconference interviews with cultural district lead organizations ➤ Online survey for district partner organizations and other key stakeholders | Completed needs assessment |

| Evaluation Process and Timeline | | |
|----------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------|
| Timeframe | Activities | Milestone |
| February - May 2019 | <p>Development of research brief about missing communities by conducting a gap analysis:</p> <ul style="list-style-type: none"> ➤ Collection and analysis of state and cultural districts' demographic data as well as CAC grantee funding data ➤ Analysis of 2017 applications (accepted & rejected) ➤ Identified “key informants” in consultation with CAC staff based on the issues and gaps emerging from the research. Conducted interviews with key informants who have expertise about identified missing communities to provide more insight into how to engage under-represented communities and what barriers to engagement might exist. Key informants received an honorarium for the interview when permissible. | Completed research brief/ gap analysis |
| January - September 2019 | <p>Conduct impact evaluation of current CAC cultural district program using a mixed-methods approach (incorporating both quantitative and qualitative data). The evaluation sought to answer the evaluation questions through the following data collection methods:</p> <ul style="list-style-type: none"> ➤ CAC staff interviews ➤ Cultural district representative interviews ➤ Document analysis including letter of intent and application questions/processes as well as panel review process ➤ Document analysis of staff records about technical assistance offered to districts ➤ Survey of district stakeholders (not the lead organization but the others on the original application) ➤ Feedback session via webinar with cultural districts to gather insights from stakeholders to prepare assessment tools and the evaluation framework ➤ Analysis of program funding and staffing levels and future needs <p>Delivered final report with updated logic model. Final report includes an executive summary, an overview of findings and recommendations for the future development of the cultural district program.</p> | Completed impact evaluation report |
| January - September 2019 | <p>Drawing on findings from impact evaluation, developed a standardized assessment tool and evaluation framework for CAC staff to conduct internal evaluation beyond the pilot-year.</p> <ul style="list-style-type: none"> ➤ Developed a standard assessment tool for cultural districts to track, measure, and evaluate their own districts in an ongoing manner. ➤ Conducted webinar for cultural district liaisons to provide feedback on evaluation tools and processes. ➤ In addition, provided templates or prototypes of data dashboards to assist staff in managing reported data. | Completed tools and framework |
| January - September 2019 | <p>Throughout the entire process, there were regular CAC, Moxie Research & Cultural Planning Group check-ins by videoconference.</p> | |

Overview of the Program

Program Origin and Goals

The California Cultural Districts Program originated in 2015 with the adoption of Assembly Bill 189 in 2015 (see text below),³ authored by Assemblyman Richard Bloom and co-authored by Assemblywoman Marie Waldron. The overarching purpose of the program is to leverage the state’s artistic and cultural assets in line with one or more of six goals. Aligning with the present mission and values of the CAC, the districts will celebrate the diversity of California while unifying under an umbrella of shared values—helping to grow and sustain authentic grassroots arts and cultural opportunities, increasing the visibility of local artists and community participation in local arts and culture, and promoting socioeconomic and ethnic diversity, which includes explicitly tackling issues of artist displacement where relevant.

A cultural district, as outlined by the designation program, is a well-defined geographic area with a high concentration of cultural resources and activities. Each of the 14 districts in the pilot program has received the designation for a period of five years, per state legislation.

Assembly Bill No. 189

Adopted October 1, 2015

As used in this chapter, “state-designated cultural district” means a geographical area certified pursuant to this chapter with a concentration of cultural facilities, creative enterprises, or arts venues that does any of the following:

- 1) Attracts artists, creative entrepreneurs, and cultural enterprises.
- 2) Encourages economic development and supports entrepreneurship in the creative community.
- 3) Encourages the preservation and reuse of historic buildings and other artistic and culturally significant structures.
- 4) Fosters local cultural development.
- 5) Provides a focal point for celebrating and strengthening the unique cultural identity of the community.
- 6) Promotes opportunity without generating displacement or expanding inequality.

³ Assembly Bill 189 was chaptered as Government Code TITLE 2. DIVISION 1. CHAPTER 9.2. [8758 - 8758.1].

Overall Program Timeline

- 2014 CAC staff envision and strategize the program concept.
- 2015 AB 189 enacted by California legislature authorizes the CAC to create the program.
- 2016 *Cultural Districts Program Development* report sets a framework for the program, based on a statewide engagement process and field research.
- 2017 First round of 42 applications conducted, using a two-stage proposal process including site visits for finalist applicants. 14 districts selected for two-year pilot program.
- 2019 Program evaluation of the pilot program commissioned to address program impact, gap analysis, and recommendations for future of the program.
- 2020 Second round of applications planned, including first statewide convening conference for districts in both the first and second pilot cohorts.

Program Budget

- 2017/18 \$70,000 allocated from CAC's Operating Funds, providing a \$5,000 stipend to each of the 14 districts in the initial cohort. For the development and launch of this program, ten to twenty percent of three professional staff positions were dedicated to the program with an additional five percent from the CAC's director of legislative affairs.
- 2018/19 \$70,000 again allocated from CAC's Operating Funds, providing a \$5,000 stipend to each of the 14 districts in the initial cohort. Ten percent of one professional staff position dedicated to coordinating the program.

List of Designated Districts

Pilot Program Districts (14)

| | |
|------------------------------------------------------|---------------------------------|
| Balboa Park Cultural District | San Diego |
| Barrio Logan Cultural District | San Diego |
| The BLVD Cultural District | Lancaster |
| The Calle 24 Latino Cultural District | San Francisco |
| Rotten City - Emeryville Cultural Arts District | Emeryville |
| Eureka Cultural Arts District | Eureka |
| Grass Valley-Nevada City Cultural District | Grass Valley & Nevada City |
| Little Tokyo | Los Angeles |
| Oceanside Cultural District | Oceanside |
| Redding Cultural District | Redding |
| San Pedro Arts & Cultural District | San Pedro |
| Downtown San Rafael Arts District | San Rafael |
| SOMA Pilipinas - Filipino Cultural Heritage District | San Francisco (South of Market) |
| Truckee Cultural District | Truckee |

Map of Designated Districts



Findings

Evaluation findings are organized according to the evaluation questions posed at the start of the project.

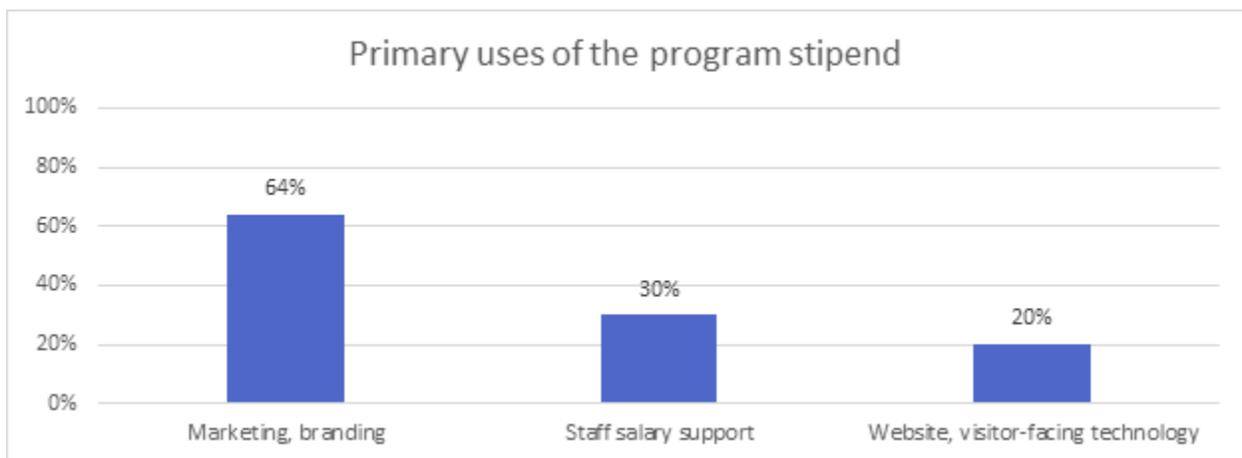
Components of the Program

Evaluation question: What are the impacts of the program resources provided to districts by the CAC, including the stipend, technical assistance, marketing and branding support, and peer-to-peer network?

The cultural district designation offered a number of program resources, including a \$10,000 stipend (distributed over two years), technical assistance via webinars, marketing and branding support, and a convening for professional learning and networking.

Stipend

Districts typically dedicated the \$10,000 stipend to meet two important needs: raising visibility and staffing the district’s administrative needs. Most of the districts (64%) reported that the stipend went at least in part to efforts to market and brand their community. One-third dedicated at least some of the funds to support district staff salaries. Lastly, 20% used at least part of the funds to develop their website or other technology for visitors.



Note that the chart totals more than 100% as districts could report more than one area of spending.

Technical assistance

Two webinars were offered to the cultural districts in the first year of designation, one in cultural planning⁴ and one about working with Caltrans. District representatives reported that these were helpful and often a good start. Districts were eager for more webinars and learning opportunities and they identified that more resources were needed to build on these beginnings. This was particularly true for the Caltrans webinar. Almost every district reported being unable to coordinate highway signage and other collaborative efforts with Caltrans.

Marketing and branding

Marketing and branding were priorities for nearly all districts and they welcomed the CAC's assistance. At the start of the designation, the CAC provided districts with marketing tools, including logo and banner designs, window clings for participating partners, and district brochures with maps for visitors. Many districts used the CAC banner design, although some redesigned the banners to better align with their existing branding and logo content. All of the districts used the brochure and window clings and 20% of the districts requested and received the brochure in languages other than English, including Spanish and Tagalog. Districts reported being resupplied with brochures and window clings in spring 2019.

Peer-to-peer network

A convening of districts was one of the original benefits and was intended to foster peer-to-peer networking among the designees. At this writing, a convening hosted by the CAC has not been held, but the districts are informally connecting to each other. The Redding Cultural District hosted the northern districts for two gatherings shortly after the designations were made. "We [hosted these gatherings] to learn from one another. We need that convening element in order to help one another and create pathways into our communities." A coalition of cultural districts was also formed by a cultural district representative. Additionally, some districts who are physically close to one another, such as Balboa Park Cultural District and Oceanside Cultural District in San Diego County, are connecting and collaborating with each other.

⁴ For full disclosure, David Plettner-Saunders, a co-author of this study, presented this webinar prior to being contracted for this evaluation study.

Needs for a Convening of Cultural Districts

Evaluation question: What support and resources do cultural districts need from a convening?

The evaluation team conducted interviews with the liaisons of each cultural district and CAC staff and administered a survey to stakeholders in each district. From those data, the following needs and opportunities were identified for a network-wide convening:

- Build Relationships: Connecting with one another to identify resources and expertise to strengthen aspects of their districts and share inspiration.
 - Districts' peer networking and knowledge sharing (both structured and unstructured opportunities). Topics can be purpose/mission, key assets, history, partners, funding, staffing, planning done, challenges, key successes.
 - Discussions with CAC, including CAC's intentions on the future (or future potentials) of the cultural districts program
- Secure District Funding: Identifying sources and approaches to access funding for district operations, marketing, programming, capital projects, and other needs.
- Work with State of California Partners: Improving access to and support from the CAC's State partners for the program.
 - Help with securing a Caltrans sign for each district
 - Marketing and communications support of the districts by Visit California
- Tell the Story: Working together to raise awareness about the districts.
 - CAC's legislative advocacy campaign and the proposed visit by the members of the Joint Committee on the Arts to cultural districts during the 2020 session.
- Additional Topics: These are not shared by all districts and could be scheduled as simultaneous sessions on different tracks.
 - Combatting and/or balancing or proactively shaping gentrification/displacement
 - Ways the CAC and/or Visit California can better support districts' marketing
 - Nuts and bolts of managing a cultural district, such as district administration/management, marketing, and planning (expressed needs included planning for marketing, cultural planning, district planning, and urban/land use planning)

A separate convening report was prepared and is incorporated by reference into this report.

Benefits and Challenges

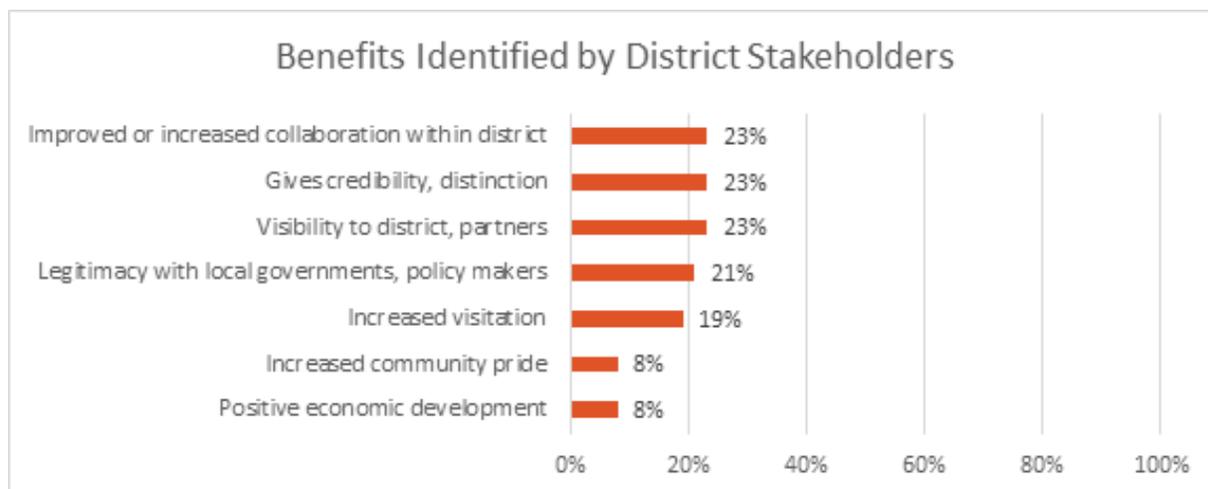
Evaluation question: How have the cultural districts developed over time since their designation? To what extent did the districts experience the "expected benefits" and the "anticipated challenges"?

Benefits

In Spring 2019, districts reflected on the progress they had made in their nearly two years of designation. In an open-ended survey question, stakeholders in the districts were asked to describe the benefits they perceived as a result of the state designation and they identified five categories. The designation...

- brought increased visibility to the district and its partners (23% of responses). One district representative from Eureka Cultural Arts District shared that “many people now recognize the District as an entity, instead of just an amorphous area.”
- gave the districts specifically (or arts and culture in general) credibility, legitimacy or distinction (23% of responses).
- brought district stakeholders together and improved or increased collaborations among them (23% of responses). San Pedro Arts & Cultural District found that the designation helped bring together creative stakeholders for a common purpose. “We used this as an opportunity to bring our assets together and propel forward.” Another district shared that they were able to “pull together a twelve-member steering committee that will be contributing financially to the district...a major success. We are receiving new applications weekly and are having to cap the group since there is so much interest!”
- gave the districts legitimacy with local governments and policy makers (21% of responses); and,
- increased visitation to the district and to its partner organizations (19% of responses).

Additionally, 8% of the district stakeholders perceived that the designation resulted in positive economic development and another 8% noted an increase in community pride.

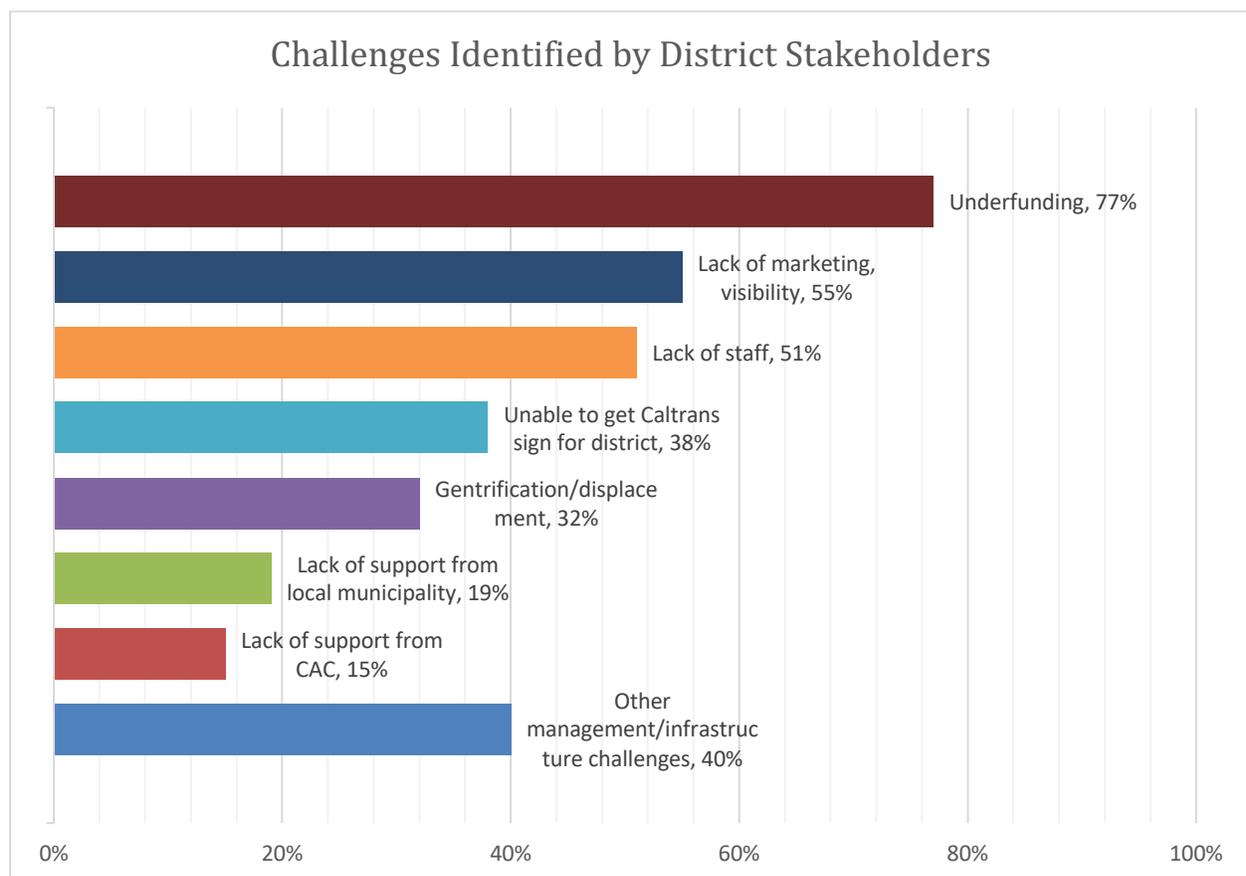


Challenges

Several districts are faced with running a significant district operation with little to no dedicated funding or staff. In a survey response that was representative of several districts, one district liaison wrote that their current challenges include “ongoing fiscal challenges to promoting the District, not enough PR and money to support. Expectations are high, however with low human resource bandwidth and limited financial support, the District is challenged with forward momentum.”

Nearly half of the districts (43%) reported that their community is confronted with a lack of affordable artist housing and/or artist displacement from the community. Districts are at different stages in this issue with some actively fighting displacement and others anticipating future development that will lead to the loss of artist housing. Barrio Logan Cultural District is included in this group confronting gentrification, struggling to balance welcoming visitors while preserving the culture and community.

District stakeholders identified operational resources, particularly staff and funding, among the most significant challenges facing their district. The lack of visibility is also an issue that district stakeholders perceive, including the need for more marketing and a Caltrans sign.



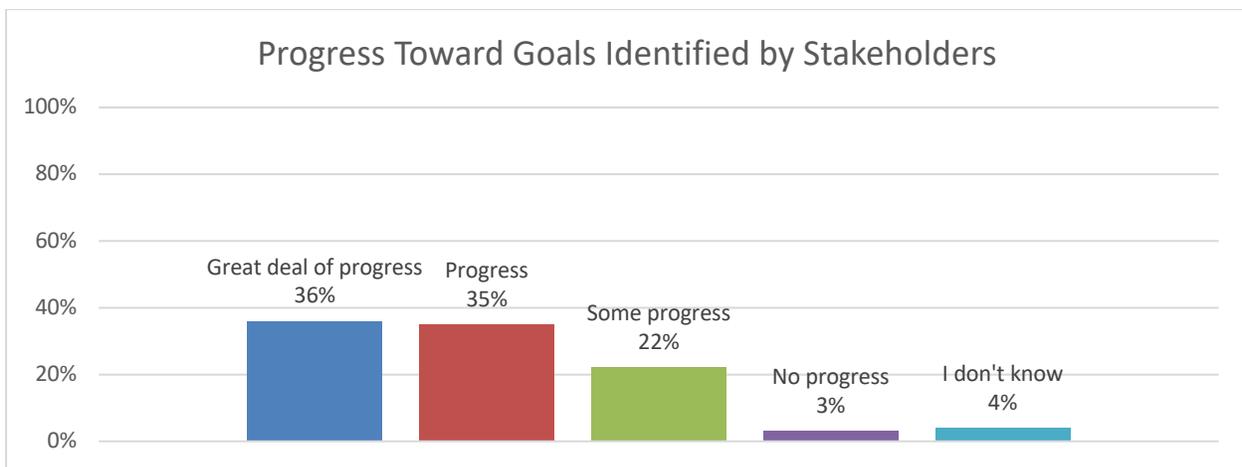
Progress Toward Districts' Individual Goals

Evaluation question: What progress have the cultural districts made toward their original goals? What are the activities that each district has undertaken? What changes to goals/plans have been made since designation? What resources did districts need in their first year that they had or did not have?

When districts were designated, they identified three goals they intended to work towards. As part of this evaluation, districts were asked to reflect on these goals in spring 2019. The district goals are outlined in Appendix A (page 37).

Progress Toward Goals

Stakeholders perceived progress towards the districts' original goals. Over 70% of surveyed stakeholders reported that their district was making progress towards its goals.



Activities Undertaken

The development of collaborations and partnerships turned out to be an unexpected benefit of the designation and these were important areas of progress and activity for the cultural districts. Some districts reported increased internal collaboration within the districts and others reported new external partnerships. The BLVD Cultural District, for example, leveraged the designation to become a regional partner with Los Angeles County Museum of Art during the Museum's five-year renovation. Balboa Park Cultural District developed "partner work between the Cultural District and the San Diego Tourism Authority, which yielded additional content in the marketplace (including outside of San Diego), as well as new systems for gathering information and data."

Districts were not explicitly required to work towards the goals embedded in the legislation, but our analysis revealed that districts were active in each of those areas. Following are examples of districts activating their communities through the six goals of the legislation.

Working with local governments to *foster local cultural development* was one area of progress. Balboa Park Cultural District for example, was a “major influencer in preventing budget cuts to city arts and culture funding, as well as maintaining ranger (police) positions for the park.” The City of Oceanside “...is in the stages of increasing the Transient Occupancy Tax percentage with one focus of increased funding to support the cultural district’s marketing and communication.” While there were successes in San Diego County, other districts found navigating local government systems and procedures to be a challenge.

Districts were able to provide a focal point for celebrating and strengthening the unique cultural identity of their communities. Eureka Cultural Arts District made headway in 2019 with the addition of light pole banners. Little Tokyo “completed the new Sustainable Little Tokyo website as the primary district website (including our cultural assets map).” Redding Cultural District also completed their website, which functions as the community calendar for arts and cultural events. Truckee Cultural District took on a number of projects, including a months-long “Fall into Art” campaign, to raise awareness and encourage visitors to attend the district’s events. And The BLVD Cultural District in Lancaster has a long history of car culture, which was celebrated in 2019 when the district hosted The Great Race, a vintage and antique car competitive road rally through Antelope Valley.

Economic development was an important activity in several districts. Grass Valley-Nevada City Cultural District “...published and publicly launched our State of the Arts in Schools Report and our Arts & Economic Prosperity Report at an evening event co-hosted by Americans for the Arts, with special guest Randy Cohen, VP of Research & Policy. Both symbolized key components of our cultural planning.” Little Tokyo “...created a Small Business Committee focusing on support to legacy businesses!”

Oceanside Cultural District began discussion to *preserve and restore a significant structure* in their community, the cultural district’s beachside amphitheater, in response to community input.

Calle 24 Latino Cultural District leveraged their designation to *attract artists, creative entrepreneurs and cultural enterprises* by starting a new neighborhood arts event dedicated to bringing free cultural activities to the corridor every other month and restoring La Fiesta de Las Americas, a popular local festival from the 1980s.

Promoting opportunity without generating displacement is the aim of SOMA Pilipinas – Filipino Cultural Heritage District’s public realm project, which will raise the visibility of Filipino artists and businesses in San Francisco while also halting the displacement of that community.

The Downtown San Rafael Arts District has been able to *support entrepreneurship in the creative community*. “We have experienced greater demand from community partnerships with regard to promoting the arts in the downtown. Notably, a utility box project and exhibitions in non-traditional spaces.” Supporting artists and the creative community sparked Rotten City – Emeryville Cultural Arts District’s application for designation. The CAC’s designation galvanized Rotten City’s community, leading local elected officials to cite the designation as a reason to support the arts.

Changes to Goals

Districts made very few changes to their initial goals during their first two years.

Resources Needed to Meet Goals

District stakeholders reported that the most needed resource was funding to support cultural district staff and for marketing, branding and building awareness of the district. Funding for the following areas were called out by the stakeholder survey respondents:

- Funding in general (37%)
- Marketing/branding/building awareness (27%)
- District staffing (16%)
- District infrastructure (10%)
- Signage (8%)
- Strategic or cultural planning (6%)
- Underrepresented communities (2%)

Additionally, district stakeholders reported that their district needed:

- Permanent administrative staff to manage the district (22%)
- Greater promotion of the cultural district program by the CAC (8%)
- More political support locally (6%)

Gentrification was identified as a problem by 12% of the district stakeholders. While gentrification can have desirable impacts in some communities, in their opinion, it contributes to challenges, such as the lack of affordable artist housing, artist and arts organization displacement, and changes in the cultural identity of a neighborhood. They reported needing resources for more affordable housing, more funds to support renters, more security from eviction, more affordable space for businesses, and enforcement of cultural district priorities with developers.

Lastly, four percent of the stakeholders reported that their district needed to be part of a wider network of districts and better connected to the others in California.

District Partnerships

Evaluation question: What is the current state of the district partnerships? Who are still partners? Who are not? Why not? Have there been any changes to the physical boundaries of the district?

From the time of designation through mid-2019, the district partnerships and boundaries were very stable. Very few districts experienced changes to either their partners or to their physical boundaries. Two districts replaced an original partner when that organization was no longer in operation. Districts typically reported that their partnerships were stronger due to the designations. This was true for Barrio Logan Cultural District, where “different groups were initially moving in the same direction, but in competition with each other. The designation is like magic in bringing us together.” Oceanside Cultural District reported that “Visit Oceanside has become a more solidified and invested partner in the district.”

Several districts discussed the possibility of expanding their boundaries in the future. In 2019, SOMA Pilipinas – Filipino Cultural Heritage District reported that they are “partnering with the Mayor’s Office of Housing and Community Development. We are still in early stages of district [boundary] expansion.”

State Agency Partners

Evaluation question: In what ways were the program partners (Caltrans and Visit California) involved with the districts and what was the impact?

Caltrans

District representatives reported that the Caltrans webinar was helpful. However, the lack of follow up was a challenge. Nearly all the districts wanted assistance with a freeway sign, but most were unable to reach Caltrans to start that process after a staffing change in the program's Caltrans liaison. Oceanside Cultural District is the sole district that has made progress with the installation of their sign and are preparing to do field work to site the sign at this writing.

Visit California

Shortly after the designation Visit California distributed the Cultural District brochure to all of the state welcome centers. Additionally, Visit California dedicated a [webpage](#) to the Districts. After the designation the districts either did not reach out to Visit California or were unable to connect with them. Four of the cultural districts’ communities have a Visit California Welcome Center (Los Angeles, Oceanside, San Francisco, and Truckee). Visit Oceanside has become an increasingly involved partner with the Oceanside Cultural District but other districts have not had the same success in connecting with Visit California and improving their promotion.

Gap Analysis

Evaluation question: What communities are missing in the initial cohort of designated districts, taking into account geographic areas, cultural communities, and/or other missing representation from California’s population. What should be done to enhance equity and representativeness?

A separate, full Gap Analysis Report is attached as Appendix C to this report (page 42). The gap analysis includes recommendations on how to make the application and review processes more accessible to those communities missing from the current cohort, as well as an approach to engaging those communities in the program. Policy issues in advancing equity through the Cultural Districts Program are discussed in the report and are included in the Conclusions and Observations section of this report (Promoting Equity Through the Program, page 27).

Gap analysis summary findings

Gaps in the current cohort of designated California cultural districts include:

- At least one African American district, or Black “umbrella” district that serves several culturally specific communities within it, who are absent from the current cultural district cohort
- Districts that represent Chinese American and Native American communities, who are also absent from the current cohort
- Districts that represent Latinx and Asian American communities, who are underrepresented in the current cultural district cohort
- Lower-income counties
- Areas of the state underfunded or not directly funded by the CAC, especially the northeastern, southeastern, and Central Valley counties of the state

To address these gaps:

The following recommendations are developed more fully in the Recommendations chapter of this report (page 34).

- Prioritize designation of African American/Black, Native American, and Chinese American cultural districts in the next cohort.
- Support the development of applications that promote equity.
 - Cultivate relationships with African American/Black districts, Chinese American districts, and California tribes to promote the cultural districts program and lay the foundation for successful applications. Readiness may look different in historically marginalized communities. Developing culturally competent methods for supporting

- nascent districts would align with implementation of the CAC's Racial Equity Action Plan (GARE plan).
- Promote the Cultural Districts Program through engagement adapted to specific communities, including less-well-served counties in the state.
 - Over time, consider a broad definition of "representativeness" to include categories other than race, such as national origin, LGBTQ, disability, veterans, etc.
 - Provide pre-application and application technical assistance.
 - Build additional partnerships with State agencies to identify and support diverse districts.
 - Revisit and refine the selection criteria for the program with an equity lens.
 - More strongly make the case to communities for the importance of the state designation.

Typology of Districts

Evaluation question: Are there any amendments or additions that are needed to the district typology?

In their *Cultural Districts Program Development Report (2016)*,⁵ Cusick and Rosario Jackson developed a district typology for the CAC to use in the application process. District applicants self-identified in each of the three categories: context, focus and life cycle. Cusick and Rosario Jackson included these descriptions of the focus types and the life cycle types:

Cultural consumption district means a district that emphasizes experiencing art, with a concentration of venues and facilities where the public can go and have a range of arts experiences. An example might be a theater district.

Cultural production district means a district that emphasizes the creation of art, craft, and other creative products, with a concentration of artist studios, creative workplaces, and other assets focused on production. An example might be an artist studio district.

Cultural heritage district means a district that focuses on a particular culture, tradition or history. An example might be a Chinatown district or a downtown historic district.

Emerging means a district that is just forming or has been in existence, as a partnership or management structure with staff and programming, for less than five years.

Established means a district that has been in existence with a management structure, staff, and programming for more than ten years.

Mid-point means a district, with a management structure, staff, and programming, that has been in existence for between five to ten years.

The following table presents the full typology and the proportion of districts in each category.

| Designated Districts in the Typology | % of Districts |
|-------------------------------------------------------------------------------------------------------------------|----------------|
| Context | |
| <i>Urban</i> | 50% |
| <i>Suburban</i> | 21% |
| <i>Rural</i> | 29% |
| Focus* | |
| <i>Cultural production</i> | 50% |
| <i>Cultural consumption</i> | 50% |
| <i>Cultural heritage</i> | 36% |
| Life Cycle* | |
| <i>Emerging</i> | 57% |
| <i>Mid-point</i> | 29% |
| <i>Established</i> | 21% |
| *Districts could identify as having more than one focus and life cycle, so the percentages do not add up to 100%. | |

⁵ Cusick, J. & Jackson, M.R. (2016). *Final Report: Cultural Districts Program Development*.

The typology has proven to be a useful way to categorize and understand the districts. For example, rural districts generally have markedly different challenges than urban districts, such as more limited access to resources. This is true as well for emerging districts, compared to established districts. That said, the typology also reinforces the idea that districts are highly individualistic, with multiple characteristics contributing to their identities. Most districts self-identified in the application process as having more than one focus, underscoring the individuality of the districts.

Rather than changing the typology, the evaluation findings suggest that the typology should continue to be applied as a tool to promote diversity of the districts, and to assure equitable distribution of the designation. The gap analysis found that the cultural heritage focus was the least frequent on the applications, suggesting that this is an area that requires greater attention to assure equity in the program. As discussed in the gap analysis report, cultural heritage encompasses race and ethnicity, plus many other identities reflective of California's diversity, including LGBTQ, disability, and veterans.

The typology also has the potential to be a valuable program management tool. For example, more than half of the designated districts identified themselves as "emerging" and are still early in their organizational development. This is evidenced in the challenges that districts faced, as many are confronted by insufficient infrastructure to be viable and sustainable. The CAC can use the typology to guide support to the emerging districts as they build and grow.

Conclusions and Observations

Fulfilling the Goals of the Program

Overall Conclusions

The evaluation process demonstrated several overall conclusions about the Cultural Districts Program.

- **The districts are fully invested in the success of their places:** They were well-selected and suited to their roles as the pilot cohort for the Cultural Districts Program. They demonstrate great amounts of ingenuity and sweat equity in developing their districts and engendering the cultural vitality at the heart of their communities. They have done well with little. Even with very modest resources from the CAC, they have begun in these first two years to fulfill the program’s legislative mandate. Their overarching request is for better tools for this work.
- **The pilot design of the program is sound:** The official designation as state-recognized cultural districts, coupled with additional resources, shows initial signs of effectiveness. An important caveat here is that the gap analysis illustrates the need to address equity in multiple ways. So, the recommendations in this report focus on the “how” and address ways to more effectively pursue the goals of the program and, in turn, amplify the community benefits of the state’s cultural districts.
- **Unless the program is developed further, it risks stagnation at the current level and not fulfilling its legislative mandate:** Addressing this issue would appear to be necessary to secure continued, future legislative support for the program. Capitalizing on the nascent benefits will require greater intervention.

The Role of Capacity Building in Program Effectiveness

Most impacts reported by districts derive from the basic fact of designation. These include some significant changes, such as greater credibility with the local municipality, policy makers, partners, and stakeholders. Other examples are increased visibility and recognition. Many other elements of progress cited by districts are activities that they would likely have done without designation, and were not financed by the CAC’s stipend. The current program lacks the financial means and staffing levels to move beyond recognition to building capacity for the districts.

Districts’ accomplishments and benefits from designation are *preliminary* to more meaningful progress towards legislative goals. Visibility, credibility, legitimacy, and stronger stakeholder relationships all relate to the fulfillment of legislative goals. They are building blocks to doing so but are not sufficient alone. Districts identify what they need to build capacity and make better

progress towards their own goals as well as legislative goals. Funding, marketing, staff, and management/infrastructure top the list.

Why is capacity building important for cultural districts? Many challenges cited by districts are ones that will require better capacity to address. For example, nearly half report that their communities are confronted with the issue of artist housing and/or displacement. Others anticipate that future development will lead to the loss of artist housing. The experience of some long-established districts, such as Little Tokyo and SOMA Pilipinas, demonstrates that well-organized cultural districts can influence development decisions and counterbalance gentrification. However, this intervention is not possible without at least the basic staffing and infrastructure to support community organizing and the maintenance of political relationships. Lack of funding and staff are cited by the majority of districts, highlighting the challenge facing the cultural districts program.

The Role of Greater Resources in Program Effectiveness

Clearly, the need for greater funding and other resources for the districts and the program arose in multiple ways in the evaluation. This takes several forms: funding for the districts; funding and staffing resources for the program itself; and other resources, such as information, tools and relationships.

CAC funding can be catalytic, as is seen throughout the agency's funding programs where grantees secure additional and matching funds for grant activities. While matching funds were not required of cultural districts for their stipend, many have leveraged their designation to secure additional funding from a broad range of sources. Greater capacity will amplify this effect. In addition to funding, however, districts request access to information and tools that can enable them to pursue their own goals. The CAC is in a unique position to identify and make available such tools to the whole cohort of districts. However, the level of current CAC staffing for this program is not sufficient to take on new program functions, such as these.

The importance of resources was also identified in the 2016 *Cultural Districts Program Development* report.⁶ Two of that study's recommendations were:

- Development of a funding stream will be critical to the long-term success of the cultural district initiative, and ultimately to the state's ability to effectively leverage California's extensive diverse cultural resources.
- Development of a comprehensive resource center is key to California's ability to foster a wide range of authentic sustainable cultural districts.

How much financial support is appropriate? This evaluation study did not survey all state designation programs regarding their funding levels, but interviews with selected program

⁶ Ibid.

managers revealed that states vary in their approach. Some offer no funding and others provide a range of grant opportunities. The San Francisco Board of Supervisors adopted a cultural district ordinance in 2018 that dedicates a portion of the hotel occupancy taxes to the program, estimated to be \$3 million annually divided among the designated districts. The first year's anticipated allocation is approximately \$400,000 per district.

The San Francisco program highlights another relevant approach to cultural district designation. In addition to funding, the ordinance specifically authorizes other municipal departments to allocate staff time and dollars in support of the districts. For some districts this focuses on economic development, for others, housing and public health. This approach acknowledges the interdisciplinary nature of cultural districts and organizes the full resources of a local government in leveraging the opportunities presented by the cultural districts to address a range of community challenges.

Supporting the Mission of the CAC

Moving beyond fulfillment of the program's goals, the California Cultural Districts Program also has the potential to significantly advance the CAC towards fulfillment of its mission. First, this program has a discrete goal compared to many of the CAC's other programs: to serve entire communities while simultaneously serving the arts and cultural sector. This is the desirable outcome of creative placemaking, which employs the arts, culture and creativity to benefit communities in a holistic manner. The State Local Partnership Program and Creative California Communities are other examples of CAC programs with such potential, since by definition they exert influence on an entire countywide arts and cultural ecosystem. Second, cultural districts have the potential to expand the geographic and demographic reach of the CAC, serving people and places in the state that are otherwise more difficult to engage as thoroughly. And third, cultural districts can assist the CAC to fulfill its commitment to racial equity, as well as its equity objectives more broadly.

Promoting Equity Through the Program

At the California Arts Council, access, equity, and inclusion are an integral part of our vision for California, and a priority of our programs and services.

Arts Council website blog excerpt (January 2019)

Racial and cultural equity are central to the CAC. The agency has made a number of specific commitments to foster diversity, equity, inclusion and fairness. For example, the CAC's Equity Committee has developed a draft equity racial equity plan for agency staff that calls out the specific challenge of race. In addition, the CAC has developed a racial equity plan to operationalize its commitments. In 2018 the CAC began a process as one of 19 state agencies working together to learn about and pave the way for racial equity within state government, through a program led by the Government Alliance on Race and Equity (GARE). This effort is ongoing at this writing. This evaluation can contribute to the implementation of the Racial Equity

Action Plan because it involves an “intentional review of existing policies and practices to understand barriers towards achieving racial equity goals.”

The gap analysis report highlights the issues in advancing racial and cultural equity through the cultural districts program. The demographics show that despite the presence of four districts focused on cultural heritage – Barrio Logan, Little Tokyo, Calle 24 and SOMA Pilipinas – the districts as a cohort do not yet reflect California’s racial and ethnic populations. Cultural heritage as a district focus is under-represented within the current cohort.

The geographic assessment shows that despite the presence of several rural districts, the cultural districts are not often located in regions of the state that are underserved by the CAC, especially the northeastern, southeastern, and Central Valley counties of the state. There is also a clear opportunity for the cultural districts program to better serve lower-income and rural people in California. While the counties that are home to designated cultural districts are evenly balanced in being above and below the state’s median income, declined applicants were disproportionately more likely to be in a county below the state’s median income. This is further complicated in that a number of districts, including Calle 24, SOMA Pilipinas and Barrio Logan, are located within high-income areas but are aiming to serve middle- and lower-income communities fighting displacement and gentrification.

Discussions with other state cultural district designation programs, and a review of relevant literature, suggests that other states face similar issues of equity. The great majority of other district programs prioritize economic development and, while they may acknowledge racial and cultural equity as an issue, they do not appear to have set the same goals as the CAC. Many states have cultural heritage districts in their rosters, but “representativeness” and recruitment to achieve equity are not express goals of their district programs. It appears that the CAC may be a leader in this area by virtue of its intentions and that other programs will be watching its efforts. Many interviewees share the value of racial and cultural equity and seek a greater understanding of how to make progress in this arena.

The City and County of San Francisco’s cultural designation program is intended to address many of the challenges facing the CAC and offers useful ideas for how to proceed. It has an explicit focus on redressing past inequity and is designed to provide a range of tools and resources to historically marginalized communities for self-help, as well as new partnerships in self-determination and placekeeping. This program is certainly structured to give communities new ways to engage in and shape the development occurring so rapidly throughout San Francisco, and to counteract displacement. It is also structured to celebrate the city’s storied cultural diversity.

The review of applications revealed a wide continuum of readiness to successfully prepare an application. Some applicants had well-established organizations that were able to effectively write the application as well as coordinate and host a successful site visit. Other applicants were able to do one of these functions but not the other. And still a third group struggled to

even get the application together. Nearly all the designated districts are located in areas of the state that are already well-served by the CAC and this may have contributed to the designees' greater readiness. More fully representing California through the cultural district designation likely requires more support and technical assistance during the front-end of the application phase to develop readiness in more diverse applications.

In the first round of applicants in 2017, there were none from Native American groups and places. Discussions with Native Americans highlighted specific issues for these populations in relation to the cultural districts program. First, the definition of "place" and "cultural district" are different for Indigenous peoples. Ethnic heritage districts for other groups – African American, Chinese American, Latinx – are often defined by a history of racial segregation. Segregation produced in many places a collection of neighborhoods with a concentration and legacy of a specific population. Even the names reflect that history: Chinatown, Barrio Logan, Filipinotown. Native Americans were displaced through a statewide genocide and, for some tribes, reservations provide a physical and cultural home. Still, the majority of California's Indigenous peoples live separately from their heritage places. California is home to 169 tribes (both federally recognized and not federally recognized) but also to a population of Native Americans from out of state tribes. For example, San Francisco has a multi-tribal population that is in the process of exploring creation of a Native American district and cultural center in the city. With the rich abundance of Indigenous peoples in the state, there is a clear potential to create California tribal (and multi-tribal) cultural districts. However, identifying and encouraging successful applications will require in many cases attention to the specific circumstances of a tribe. In particular, tribes have very distinct identities, cultures and governing bodies, so communication on a tribal level is needed to assess the potential for an application. Debbie Pilas-Treadway of the State of California Native American Heritage Commission recommended that the CAC consider geographic diversity and suggested including Indigenous communities from northern, southern and central California. In addition, the Commission maintains a list of all California tribes and is willing to assist in communications regarding the cultural districts program. There is also a California Indian Heritage Center under development in West Sacramento that will represent all California tribes and is a potential resource.

Yolanda Hester published a master thesis researching Black cultural districts for her UCLA graduate degree in African-American Studies.⁷ Her work highlighted the challenges of the race and ethnicity "umbrella" terms, meant to identify a broad diversity of people in one category. Hester's research revealed the tensions in Leimert Park among African Americans and their African immigrant neighbors in developing and naming an African-identified cultural district. The pan-African scope of the community pitted stakeholders against each other in support of singular visions of what a cultural district could be. She suggested the possibility of a pan-

⁷ "Leimert Park, An African Village: The Possibility of an Ethnically Branded Cultural District," Yolanda Yvette Hester, Master of Arts in African American Studies, University of California, Los Angeles, 2017. The evaluators wish to express their thanks to Ms. Hester for permission to use her thoughtful study and for her insights offered in a telephone interview.

African cultural district that encompasses multiple Black cultures and identities, a concept which has been done in Los Angeles for multiple Asian cultures in one district.

Lastly, we encourage the CAC to take a view of equity that encompasses racial and cultural diversity as well as income and location. Californians living in parts of the state below the median income and those in more rural or distant communities may not yet have equitable access to arts and cultural districts and other non-arts resources. Furthermore, racial equity is an imperative and there is a broader set of cultural identities that can be considered for cultural districts. Demographics provide one essential set of racial and ethnic definitions. California's cultural diversity encompasses far more. Cultural identity includes many ethnicities and national origins that have neighborhoods and special places: Little Italy as well as Armenian, Hmong, and Haitian neighborhoods. LGBTQ, disability, Jewish, and veteran populations are still more examples of communities that could be (and often already are) vital cultural districts.

Clarifying Program Goals

The authorizing legislation, AB 189, lists six goals that provide the backbone of the California Cultural Districts Program. State designated cultural districts are to do *any* of the following:

- 1) Attract artists, creative entrepreneurs, and cultural enterprises.
- 2) Encourage economic development and support entrepreneurship in the creative community.
- 3) Encourage the preservation and reuse of historic buildings and other artistic and culturally significant structures.
- 4) Foster local cultural development.
- 5) Provide a focal point for celebrating and strengthening the unique cultural identity of the community.
- 6) Promote opportunity without generating displacement or expanding inequality.

The intention is clear, to recognize the multiple roles that cultural districts can play in communities. They also acknowledge the diversity of districts' individual identities.

The fact that the goals are very broad, however, raises the question of whether they are specific enough to provide clear direction to the cultural districts. Is doing one thing well sufficient to justify the designation? What is meant by words such as "encourage" or "promote"? What does success look like and what are appropriate success metrics?

Moreover, the CAC has restated the goals in varied ways in its program descriptions, placing emphasis on some aspects of the legislative intent. Published program language often focuses on diversity and less on economic development. The CAC also links the program goals to the agency's mission and shared values: "...helping to grow and sustain authentic grassroots arts

and cultural opportunities, increasing the visibility of local artists and community participation in local arts and culture, and promoting socioeconomic and ethnic diversity. Districts will also play a conscious role in tackling issues of artist displacement.” While all such descriptions fall within the legislation, they highlight the overly broad set of expectations surrounding the program.

All program stakeholders – legislators, CAC staff, cultural districts, and their communities – would benefit from greater clarity about these goals and expectations. Districts should be capable of pursuing multiple goals and serving many roles in their communities. Their efforts can be better served by well-articulated requirements for fulfilling their state designation.

Lastly, the program’s initial two years highlight the fact that collaboration and partnerships are a key element of success for most, if not all, districts. Yet, it is not listed as a goal of the program and could perhaps be called out in updated program and/or legislative language.

Recommendations

Recommendations to Enhance Future Program Effectiveness

1. **Provide significantly greater financial support to the districts:** increase support from \$5,000 per year to an annual amount per year per district for operating support that is sufficient to directly address the capacity building needs of the districts, and better enable them to leverage additional support and resources. A minimum grant of \$100,000, for example, could cover the approximate cost of one staff position and, depending on the location of the district, possibly provide additional marketing dollars – the two greatest needs identified by the districts. Cultural districts are intended for the benefit of all Californians, like state parks or libraries, which receive annual operating support from the State. Also, the San Francisco Board of Supervisors is providing significant operating support to its locally designated cultural districts in recognition of the fact that fulfilling their missions requires investment.
2. **Continue current program inputs (designation, stipend, marketing materials, State partner agencies, technical assistance, and peer-to-peer networking) and develop them in ways that will increase their impact:** continue and enhance marketing support in line with districts' needs and conduct regular convenings to leverage the network of cultural districts. See Recommendations #3 and #4, below, for technical assistance and state partner agency recommendations.
3. **Develop a comprehensive technical assistance resource center to support capacity building for cultural districts:** districts need information and referrals to aid them in pursuing their goals. The CAC can compile and make available many such resources in an online library. Staff can also develop a resource list of referrals to agencies, organizations and people with the knowledge and expertise needed for a specific challenge, further developing the district network.
4. **Develop inter-agency partnerships to support capacity building for cultural districts:** cultural districts are inherently interdisciplinary and can benefit from access to the information and resources of other State agencies. Successful examples of existing partnerships include the CAC's collaboration with California Department of Corrections and Rehabilitation (CDCR) on the Arts in Corrections program. The California Cultural Districts Program already has relationships with Visit California and Caltrans. Many other State agencies have resources that are relevant to cultural districts, such as the Governor's Office of Business and Economic Development, California Office of Historic Preservation, California Department of Housing and Community Development, and California Native American Heritage Commission. One approach would be to form an advisory group of relevant agencies, chaired by the CAC Director, for the purpose of remaining informed about the California Cultural Districts Program and making their resources available to districts.

5. **Do a round of applications in 2020 to select a second cohort of cultural districts but then pause for three years:** address equity issues in the 2020 application round (see Recommendations 12 – 17, below). During the coming three years, provide each district with enhanced technical assistance, operational funding, etc., in line with the recommendations in this report.
6. **Defer decisions about program expansion beyond the initial two cohorts until the first five years of the program can be assessed:** consolidate the program at its new level before considering expansion. State agencies in other states allow and encourage the proliferation of many cultural districts in their programs. However, in a state as large as California, this may be unrealistic, so it will be advisable to consider the issues of ongoing designation, criteria for re-designation, the level of ongoing support for districts in the program, and other issues.
7. **Increase program investment through a legislative request or CAC Program Funds:** there are at least two potential sources of funding for the program. One is a legislative request, which would be dollars restricted to the Cultural Districts Program, and the other is an allocation of the CAC’s program funds, which are the portion of the agency’s budget used for its other grant programs. While the CAC prefers to avoid restricted funds, the advantages of a legislative request for cultural districts are that it would be “new money” that does not subtract from the existing program funds, expands the total amount of State funding available for arts and culture, supports agency goals for equity, and provides a realistic level of support in relation to the legislative mandate. It is also appropriate to the authorizing legislation.
8. **Conduct ongoing and annual evaluation:** to document program successes, identify areas for improvement, and provide evidence-based reporting to the legislature. Regularly revisit the logic model as a gauge of program development. The CAC would benefit greatly by building an internal evaluation team to support the cultural districts but other grant programs as well. The Los Angeles County Department of Arts and Culture is a model of how research and evaluation can be embedded within a government arts agency.
9. **Document economic impact of the districts and the program:** one lesson from other states is that economic impact is a key metric for legislators. As part of the evaluation in Recommendation #8, evaluate the economic impact of districts over time, not only to demonstrate economic growth, where it occurs, but also to identify opportunities for economic growth. Economic impact studies require professional assistance and customization to each district/community. They will be most effective if led or coordinated by the CAC with funding and support specific to this evaluation effort.
10. **Increase CAC staffing of the program:** other state designation programs have between one and three staff members. The CAC’s program can easily require two full time professional staff to handle an expanded number of districts, more technical assistance, expanded state agency relationships, marketing support, reporting, evaluation, and other responsibilities, especially in a state as large as California. These

functions could be satisfied through a combination of program, marketing and other CAC staff positions.

11. **Revisit and clarify the legislative language in AB 189:** consider changes that will refine the purpose, goals and metrics of the program, and clarify expectations for all program stakeholders. Consider sustainable funding for the program as well as authorizing other State agencies to devote resources to cultural districts.
12. **Encourage cultural districts to consider applications to other CAC programs:** districts may well be eligible for other CAC funding programs, such as Creative California Communities.

Specific Equity Recommendations

The following recommendations are from the Gap Analysis Report.

13. **Prioritize designation of African American/Black, Native American, and Chinese American cultural districts in the next cohort:** to fill specific gaps and promote racial equity within the cultural districts program. These are the largest populations of color in California that are not yet represented in the program.
14. **Prioritize designation of districts in areas of the state that are underfunded or not directly funded by the CAC:** Areas to be targeted include lower-income and less-well-funded counties, especially in the northeastern, southeastern, and Central Valley counties of the state.
15. **Support the development of applications that promote equity:** this will require engaging with specific communities and promoting the cultural districts program more widely, to identify and support successful applications. The CAC can also focus on making individual contacts and paying attention to equitable forms of communication.
 - Cultivate relationships with African American/Black districts, Chinese American districts, and California tribes to promote the cultural districts program and lay the foundation for successful applications. Readiness may look different in historically marginalized communities. Developing culturally competent methods for supporting nascent districts would align with implementation of the CAC's Racial Equity Action Plan (GARE plan).
 - Promote the cultural districts program through engagement adapted to specific communities. Consider that the CAC may need to make the case to communities about what distinguishes this designation and the ways it can be a useful resource for a neighborhood. Reexamine communication channels to more specifically reach underserved communities. Both African American and Native American interviewees reported little to no knowledge about the program application or designation and recommended this as an area to be strengthened.

- Consider the complexities of the racial and ethnic categories and consider new ways forward in cultural responsiveness. For example, rather than designating one Black district, consider creating a Black “umbrella” district with multiple smaller culturally specific districts within it. In Los Angeles a Black cultural district might be home to Little Ethiopia and Little Belize, among others. Four Los Angeles’ Asian-specific districts modeled this a few years ago when they garnered a national designation by working together to create a larger umbrella district.⁸
 - Encourage more applications from cultural heritage districts.
 - Cultivate relationships with less-well-served counties in the state, including through networks such as the CAC’s state/local partners, the California Main Street Program, chambers of commerce, and city-level cultural district designation programs. For example, the counties that surround Los Angeles County, including Kern, San Bernardino, Riverside and Orange, are underserved and are home to over 20% of Californians.
 - Over time, consider a broad definition of “representativeness” to include categories other than race, such as national origin, LGBTQ, disability, veterans, etc.
 - Reconsider the physical boundaries for rural districts to be more responsive to local needs. One stakeholder observed that rural cultural districts may be constructed differently and may be more of a network of communities, similar to the Grass Valley-Nevada City Cultural District, as opposed to a single “walkable” geography.
16. **Build inter-agency partnerships to identify and support diverse districts:** develop partnerships with other State agencies to expand engagement with specific communities. Consider the State’s GARE cohort as potential partners in this effort.
 17. **Provide technical assistance to communities considering an application and to applicants:** as a part of Recommendation #13, engage with potential applicants to understand their circumstances; provide advice, information and referrals that can assist them to become ready for a successful application; offer pre-application site visits; and generally support a process leading to sound decision-making for the district. Develop online tools and resources available to all potential applicants.
 18. **Revisit and refine the selection criteria for the program with an equity lens:** consider referring this to the GARE task force and/or the CAC’s Equity Committee. Provide updated definitions and expectations for applicants, with special attention to criteria for readiness and the definition of “culture” to qualify as a cultural district for the purposes of this program.
 19. **More strongly make the case for the importance of the state designation:** don’t assume everyone understands its value and potential impact. A number of declined applicants and other stakeholders reported that the importance of the designation was not clear. One declined applicant from a community of color noted, “Unless the

⁸ <https://preservation.lacity.org/news/ohrs-asian-american-initiatives-added-national-register>

program is expanded not just to have additional districts, but also other programmatic benefits, i.e. funding for marketing or community programming, our organization would not do the work that it takes to build consensus in our neighborhood and would decline to apply.”

Appendices

A. Goals of the Individual Districts

When districts were designated, they identified three goals they intended to work towards during the two years of their initial designation.

Balboa Park Cultural District

1. Execute parking improvement plan
2. Develop cohesive brand communications
3. Drive effective advocacy for arts and culture and our institutions within the Park

Barrio Logan Cultural District

1. A continued sense of community validated through the distinguished designation of one of California's newest Cultural District surrounding the City's most recent and community treasured National Landmark, Chicano Park and the Chicano Park Monumental Murals.
2. District Cohesion - On-going District Cohesion to maintain structure, purpose and goals.
3. Promote and coordinate events and activities that will increase revenues for local businesses while ensuring cultural preservation, retention of community assets, and additional public support for community infrastructure.

The BLVD Cultural District

1. Residents of the City of Lancaster understand what the California Cultural District designation means for them.
2. Recognition in southern California, specifically throughout Los Angeles County as a place where culture happens.
3. Establish sustainable policy regarding designated cultural assets that will further the mission of the District beyond the initial two year designation.

The Calle 24 Latino Cultural District

1. Strengthening organizational infrastructure
2. Increased staffing
3. District marketing

Eureka Cultural Arts District

1. Improve Marketing (Strategic Arts Plan Goal #3) a. Prioritize activities that stimulate education and promotion about the District b. Create and distribute easy to find information about the District c. Install district-wide Wayfinding signage d. District Website, newsletter content, letterhead and business cards e. Complete Strategic Tourism Marketing Plan
2. Support Providers (Strategic Arts Plan Goal #4) a. Support and promote existing events/organizations/assets b. Partner with North Coast Small Business Development Center to strengthen creative businesses' skills c. Work with landlords to reduce first 6-12 months' startup costs d. Lower vacancy rate in District; fill vacancies with higher-than-average rate of creative businesses e. Complete NEA "Validating Arts and Livability Indicators" Study
3. Stimulate Arts-based Projects (Strategic Arts Plan Goal #2) a. Paint mini-murals on utility boxes in the District b. Work on projects from Opera Alley Visioning Plan c. Establish/expand "Passport for the Arts" program d. Establish "Mayor's Art Award" e. Expand "Phantom Art Gallery" program f. Support "Little Free Library" program g. Support "Outdoor Movie" events h. Encourage "Theater Festival"

Grass Valley-Nevada City Cultural District

1. Define and implement an Arts Master Plan for the Grass Valley-Nevada City Cultural District while supporting an overall county-wide Cultural Plan process that integrates the vision for both Grass Valley-Nevada City and Truckee Cultural Districts. For Grass Valley-Nevada City, an emerging priority within this - and a first step - is the development of a cultural economic impact study and, long term, sustainable funding mechanisms to support our cultural assets.
2. Develop a marketing plan for Grass Valley-Nevada City Cultural District, and internal communications which support broad representation from within our district.
3. Create an organizational infrastructure that supports the work of our District partners in carrying out its priorities.

Little Tokyo

1. Support Arts Little Tokyo (ALT) coalition of longtime arts/cultural institutions and groups through improvements to district website (SustainableLittleTokyo.org) and possible ticket booth.
2. Identifying and executing two of the strategies outlined in SLT 2020 community vision (to be released October 22, 2017).
3. Create strategy to support longtime legacy small businesses.

Oceanside Cultural District

1. Increased communication through the district so that groups know what others are doing.
2. Start planning a community-wide arts and culture festival, O'Fest.
3. Support the Arts Commission's work on a Master Plan for the Arts for the City of Oceanside.

Redding Cultural District

1. Collaborative offers between RCD businesses, institutions
2. Website
3. Pop-up calendar of events funded with mini-grants

Rotten City - Emeryville Cultural Arts District

1. Identifying operational models for the Art Center that are self-sustaining and also need help with identifying available arts professionals for the related facility and arts director positions.
2. Events-Creation and promotion of arts district events.
3. Marketing assistance for the district at the more visible State level.

San Pedro Arts & Cultural District

1. Funding for Staff
2. Marketing and Branding
3. Way-finding Signage

Downtown San Rafael Arts District

1. More Visibility for San Rafael as an Arts District from citizens of Marin/Bay Area District
2. Funding to Expand
3. Build on Collaborative Community Work

SOMA Pilipinas - Filipino Cultural Heritage District

1. Branding
2. Master plan
3. 10 year strategic & implementation plan

Truckee Cultural District

1. Define an Arts Master Plan as part of Truckee's General Plan update (2018) while supporting an overall county-wide Cultural Plan process that integrates the vision for both Truckee and Grass Valley-Nevada City Cultural Districts.
2. Develop marketing/outreach strategy and collateral.
3. Successful Truckee Cultural District organizational/ communication structure which promotes diversity of representation/ stakeholder engagement.

B. Logic Model of the Program

| Inputs (Resources) | Outputs (Activities & Participants) | Outcomes (The difference or changes in participants' lives) | | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------|
| | | Short-term | Mid-term | Long-term |
| Designation CAC marketing materials CAC stipend CAC technical assistance State partners District partners Community support Local government support Districts' arts and cultural resources | <u>Grantee Level</u> <ul style="list-style-type: none"> • Technical assistance webinars • Statewide convening • Facebook page & listserv | Increase in designee capacity Increase in public awareness of, and public participation in cultural districts Retain local artistic assets and artists Build collaborations, partnerships between culturally relevant and creative institutions within districts. | Increased community access to and visibility of arts and culture within districts Increase opportunities for artists Combat displacement of artists with anti-gentrification tactics Increase economic development | Preservation and protection of local cultural assets for all Californians |
| | <u>Community Level</u> <ul style="list-style-type: none"> • Branding/marketing materials • Cultural District Event Calendar • CCD website | | | |

Assumptions:

- Cultural districts benefit communities.
- Certification for cultural districts will produce more effective outcomes.
- Cultural districts see increased cultural tourism as a result of marketing/designation.

External Factors:

- Cultural districts authorized by legislation.
- Legislation did not allocate funding.
 - Districts have varying degrees of capacity and resources.

C. Gap Analysis Report



Moxie Research
With The Cultural Planning Group

GAP ANALYSIS REPORT

California Arts Council Cultural Districts Program Evaluation
May 2019

Table of Contents

| | |
|------------------------------------------------------------------------------|----|
| Executive Summary | 2 |
| Introduction to the Gap Analysis Report | 3 |
| Authorizing Legislation | 3 |
| Gap Analysis Methodology..... | 4 |
| Findings | 5 |
| Demographic Analysis | 5 |
| Geographic Analysis | 7 |
| Review of Other Cultural District Programs and the Literature..... | 8 |
| Analysis of the Application Process..... | 10 |
| Discussion and Synthesis..... | 13 |
| The Arts Council’s Commitment to Equity..... | 13 |
| Policy Issues for the Cultural Districts Program..... | 15 |
| Recommendations..... | 18 |
| Appendices..... | 20 |
| Interviewees | 20 |
| Race/Ethnicity Breakdown of Arts Council Cultural Districts by Location..... | 21 |
| Arts Council Funding by County | 22 |

Executive Summary

Gaps in current cohort of designated California cultural districts include:

- At least one African American district or Black “umbrella” district that serves several culturally specific communities within it, who are absent from the current cultural district cohort
- Districts that represent Chinese American and Native American communities, who are also absent from the current cohort
- Districts that represent Latinx and Asian American communities, who are underrepresented in the current cultural district cohort
- Lower-income counties
- Areas of the state underfunded or not funded by the Arts Council

To address these gaps:

1. Prioritize designation of African American/Black, Native American, and Chinese American cultural districts in the next cohort.
2. Prioritize designation of districts in areas of the state that are underfunded or not directly funded by the CAC.
3. Support the development of applications that promote equity.
 - Cultivate relationships with African American/Black districts, Chinese American districts, and California tribes to promote the cultural districts program and lay the foundation for successful applications. Readiness may look different in historically marginalized communities. Developing culturally appropriate methods for supporting nascent districts would align with the Arts Council’s GARE implementation.
 - Promote the Cultural Districts Program through engagement adapted to specific communities, including less-well-served counties in the state.
 - Over time, consider a broad definition of “representativeness” to include categories other than race, such as national origin, LGBTQ, disability, veterans, etc.
4. Build inter-state agency partnerships to identify and support diverse districts.
5. Provide pre-application and application technical assistance.
6. Revisit and refine the selection criteria for the program with an equity lens.
7. More strongly make the case to communities for the importance of the state designation.

Introduction to the Gap Analysis Report

Moxie Research, in collaboration with The Cultural Planning Group, was engaged by the California Arts Council in December 2018 to conduct an evaluation of its pilot Cultural Districts Program. The purpose of the evaluation is to enhance the initial success of the pilot program by measuring areas of strengths as well as opportunities for growth, and the value of the program to establish a clear direction moving forward. One element of the evaluation is a gap analysis: a research brief about communities missing from the initial cohort of 14 districts, taking into account geographic areas, cultural communities, and/or other missing representation from California's population. The gap analysis also includes recommendations on how to make the application and review processes more accessible to those communities missing from the current cohort, as well as an approach to engaging those communities in the program.

Authorizing Legislation

Cultural diversity is a key part of the Arts Council's Cultural Districts Program. The program's 2015 authorizing legislation, AB 189, includes the following as its first goal:

To encourage the development of a broad array of authentic and sustainable cultural districts that reflect the breadth and diversity of California's extensive cultural assets.

This gap analysis is intended to better equip the Arts Council to fulfill its legislative mandate.

Gap Analysis Methodology

The data for this gap analysis are generated from:

- Interviews with key informants: managers of state and city cultural district programs, applicants who were not designated, authors of the 2016 *Cultural Districts Program Development Report*, and other content experts
- Review of selected relevant literature, both practitioner-focused and academic
- Review of 2017 cultural district designation applications both accepted and rejected
- Online survey of applicants who were not designated

Additionally, the gap analysis examined the cultural district data in comparison with state-level data to better understand the ways in which the districts do or do not represent the state population in race/ethnicity, median household income, and location. Finally, the district data was compared with the California Arts Council 2017/18 grantee data to better understand how the districts reflect other grantees. These analyses included:

- Comparison of the cultural districts' demographics with the State of California's demographics
- Comparison of cultural districts' location with the location of Arts Council grantees from the 2017/18 funding year¹
- Comparison of cultural districts' median income with the median income of California counties as well as with the Arts Council grantees from the 2017/18 funding year

¹ California Arts Council funding allocations from the 2017/18 fiscal year were used as that was the same year that the cultural districts were designated.

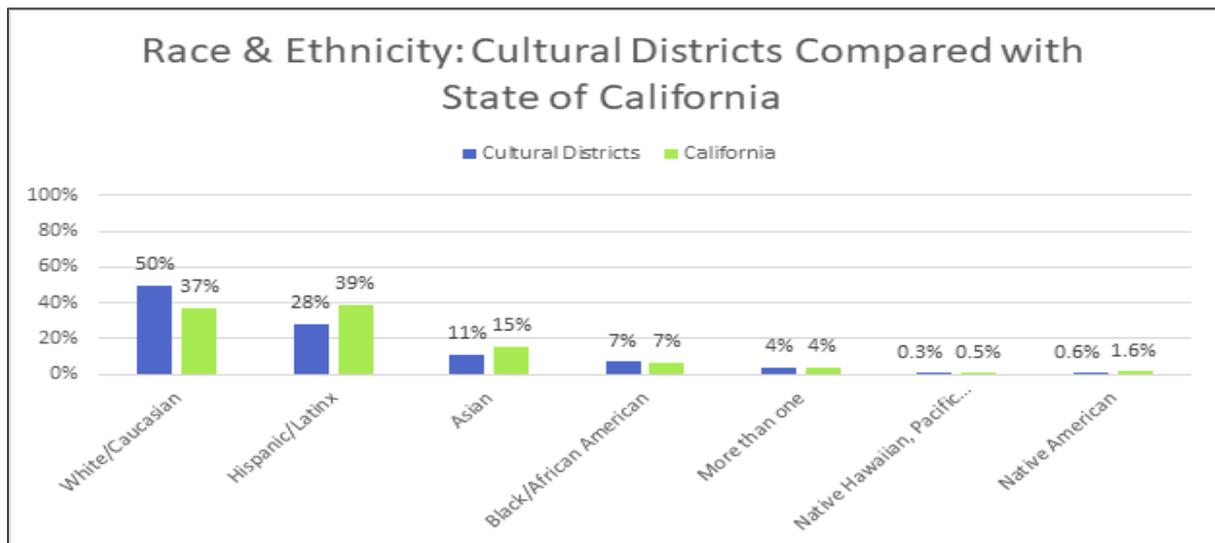
Findings

Demographic Analysis

Race and Ethnicity

The analysis began with the comparison of the 14 cultural districts’ demographics to the overall demographics of California. A comparison based on race and ethnicity² shows that:

- Non-Hispanic White Californians are over-represented in the communities of the current cohort of cultural districts. The cultural districts on average are located in and serve populations that have a higher percentage of White Californians than the overall state average.
- Conversely, Latinx, Asian American generally and Chinese American specifically, and Native American communities are under-represented by the current districts.
- African Americans are the largest racial or ethnic demographic group without a culturally specific district.
- The demographic differences are more acute when comparing rural, suburban and urban demographics. As expected, the urban and suburban districts are diverse, and the rural cultural districts are in areas where the demographics are heavily non-Hispanic White. (See graph on page 22 for the full comparison.)

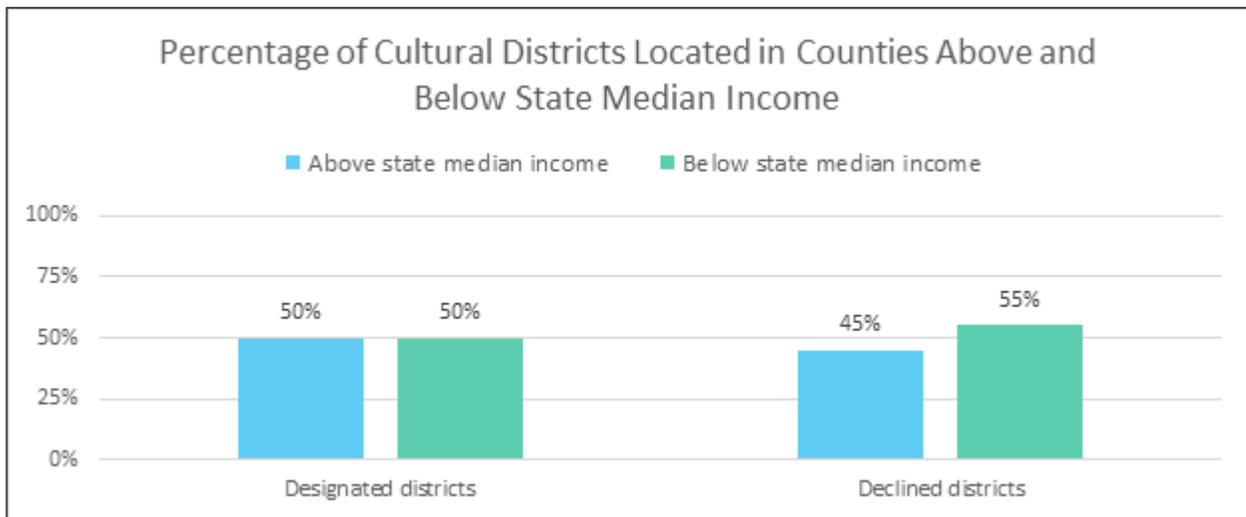


² Race and ethnicity data were self-reported by the districts and cross-referenced with census data published by the State of California Department of Finance. The statewide data is also sourced from the Department of Finance.

Household Income

A comparison of California counties based on household income was conducted to understand the distribution of the districts. Sixty two percent of the state’s population lives in a county where the median income is below the state’s median household income. The comparison showed that:

- Half of the 14 cultural districts are located in counties above the state’s median household income and half are below.
- More of the non-designated applicants were from counties whose median income was below the state’s median household income than were above it.
- In 2017/18, more Arts Council grants were awarded to organizations in counties where the median household income was above the state’s median than below it (54% above, 45% below).



Geographic Analysis

In order to address what communities might be missing from the cultural district designation, our analysis also considered the location of the cultural districts in California. Eight (14%) of the 58 California counties are home to a state-designated cultural district.

Additionally, we compared them to the counties served by the Arts Council. We wondered what areas of California were currently served or underserved by the agency and how this might inform future decision-making about the cultural district designation program. To do this, we compared the percentage of 2017/18 funding per county. The largest share of Arts Council funding (60%) went to California's largest urban areas: Los Angeles, San Francisco, San Diego and Alameda counties in that order. In three of these four regions, the percentage of Arts Council grantees as well as the percentage of grant funds exceeded their percentage of the state's population. Only Los Angeles' percentage of funding was matched with their percentage of the state population. Additionally, eight (57%) of the 14 designated districts are in these four counties.

The table below highlights that while the cultural districts are located in counties that are home to over 40% of Californians, it also shows that over 70% of Arts Council funding went to the eight counties that are home to cultural districts.

| Home Counties to Cultural Districts | % of state population | % of all 17/18 CAC funding | % of all 17/18 CAC grantees |
|--------------------------------------------|------------------------------|-----------------------------------|------------------------------------|
| Alameda | 4.2% | 9.9% | 10% |
| Humboldt | .3% | 1.3% | 1.1% |
| Los Angeles | 25.8% | 25.7% | 27.6% |
| Marin | .7% | 1.3% | 1.5% |
| Nevada | .2% | .7% | .6% |
| San Diego | 8.4% | 10.2% | 11.9% |
| San Francisco | 2.2% | 15.0% | 18.4% |
| Shasta | .4% | .4% | .1% |
| Total | 42.2% | 64.5% | 71% |

Review of Other Cultural District Programs and the Literature

As part of our analysis, we identified state cultural district designation programs that were well-established and had a robust reach across their state. We identified five state programs and interviewed representatives from four: Maryland, Louisiana, Texas, and Massachusetts. Colorado did not respond to our request for an interview. Additionally, we spoke to three representatives from the City and County of San Francisco's cultural districts designation program, which is relatively new but echoes some of the Arts Council's goals.

Key findings from discussions with staff at the Maryland, Louisiana, Texas, and Massachusetts state designation programs:

- These programs have a liberal designation approach. They accumulate many, rather than fewer, districts. All districts that meet their eligibility requirements are accepted.
- That said, all four states invest staff time in pre-application assessment and technical assistance as an integral part of the program. Technical assistance comes in many forms: pre-application telephone consultations, site visits, and other information and referrals; online tools and resources; and sustained promotion of the program outside of conventional state arts council networks.
- Economic development is the foundational purpose for these programs, as is true in the other state programs that we reviewed but did not interview. Other placemaking, anti-displacement, and cultural goals are a part of each program, but success metrics remain primarily economic.
- All believe in the value of activating their network of districts and encouraging peer-to-peer information sharing and assistance. However, they have not yet devoted significant resources to this purpose and sharing is done on an informal, ad hoc basis.

Key findings from the City and County of San Francisco's cultural districts designation program:

- The purpose of the program is to be a tool for social and racial equity. Designation is intended for marginalized communities which are threatened by displacement.
- All districts are focused on cultural heritage. There are six districts currently designated, with four or five more in the process of applying. The current districts are Japantown, Chinatown, Calle 24, SOMA Pilipinas, Compton Transgender, and the newest, Bayview-Hunters Point (an African American district).
- Designation allows the districts access to the resources of city/county government in the form of economic development, historic preservation, urban planning, health services, public works and other services. City agencies are authorized by the legislation to devote resources to the cultural districts and the program has an explicit goal to promote interagency cooperation.

- Funding and technical assistance are a key component of each district. The legislation allocates a portion of the Hotel Occupancy Tax to the districts and, in the first year, each will receive approximately \$500,000.
- The program does not have a formal goal to reflect the overall demographics of San Francisco City/County. Rather, the goal has been to recognize the history and current challenges of disenfranchisement. There is also a dialogue taking place about representation and equity as new communities contemplate applications. For example, one potential new district is considering identifying itself as multicultural, since its population is and has been multiethnic. Up to this point, districts are identified by a single culture, rooted in a history of racial segregation or other oppression. And the city developed a citywide LGBTQ strategy that highlights the fact that defining one geographic area for this population may not be feasible.

Analysis from academic scholarship:

- In addition to searching for practitioner materials related to cultural districts, we also conducted a search of academic research and scholarship. We identified Yolanda Hester, whose graduate work at UCLA in African-American Studies resulted in a study analyzing Leimert Park, a Black cultural hub in Los Angeles. Ms. Hester’s research offers important insight into the specific challenges of African American cultural districts.³ This study documents the lack of African American cultural districts in the U.S. and “...examines the historical, cultural and economic considerations that can emerge when Black communities pursue cultural tourism and seek the formal establishment of an ethnically branded cultural district.” It suggests several barriers to designation these communities face: “...consensus building in naming of new districts, the challenges of reframing community cultural assets for cultural tourism, the dilemmas of markets and capital access, and issues of gentrification.” The naming challenge is illustrated by Los Angeles’ Leimert Park, the original name of a racially segregated community that, over time, transitioned to a Black neighborhood but whose name carried the taint of racism. Residents and other stakeholders in Leimert Park differed as to whether to keep the name or create a new one that was more Afrocentric. The challenges related to market and access to capital reflected the rising real estate prices in and near Leimert Park, and the resulting displacement that occurred as rents increased and local businesses were forced out. African American communities have relatively few major Black-owned corporations and investors available to participate in a cultural district. In other cultural districts, such as Koreatown or Little Tokyo, there are

³ “Leimert Park, An African Village: The Possibility of an Ethnically Branded Cultural District,” Yolanda Yvette Hester, Master of Arts in African American Studies, University of California, Los Angeles, 2017. The evaluators wish to express their thanks to Ms. Hester for permission to use her thoughtful study and for her insights offered in a telephone interview.

also potential international relationships with the home country that can be leveraged for investment in the cultural district.

Analysis of the Application Process

To better understand the application process, we:

- Examined applications from designated and non-designated districts
- Surveyed the non-designated applicants for more insight into their experience
- Analyzed the applications in relationship to Arts Council funding
- Interviewed two representatives from non-designated districts

District Typology

In their *Cultural Districts Program Development Report (2016)*, Cusick & Rosario Jackson developed a district typology for the Arts Council to use in the application process. District applicants self-identified in each of the three categories: context, focus and life cycle.

| Context | Focus | Life Cycle |
|----------------|----------------------|-------------------|
| Urban | Cultural production | Emerging |
| Suburban | Cultural consumption | Mid-point |
| Rural | Cultural heritage | Established |

Context of Applicants

The contexts of designated and non-designated districts were nearly identical. 50% of the designated districts were from urban settings as were 52% of the non-designated applicants. 21% of both designated and non-designated applications were from suburban contexts. 29% of the designated districts were rural as were 28% of the non-designated districts.

Focus of Applicants

Applicants could choose more than one focus area for their district and most did. The emphasis in the applications was on cultural consumption, however districts with a cultural consumption focus were less likely to be selected than districts with a cultural production focus. The cultural heritage focus was the least frequent on the applications.

Life Cycle of Applicants

Over half of the applicants self-identified as emerging and the majority of designated districts (57%) identified as “emerging”. “Midpoint” and “established” applicants were less likely to be designated than “emerging” applicants. Applicants who did not identify where they were in the life cycle were not designated.

| Designated Districts in the Typology | % of Districts |
|---------------------------------------------|-----------------------|
| Context | |
| <i>Urban</i> | 50% |
| <i>Suburban</i> | 21% |
| <i>Rural</i> | 29% |
| Focus | |
| <i>Cultural production</i> | 50% |
| <i>Cultural consumption</i> | 50% |
| <i>Cultural heritage</i> | 36% |
| Life Cycle | |
| <i>Emerging</i> | 57% |
| <i>Mid-point</i> | 29% |
| <i>Established</i> | 21% |

| Non- Designated Districts in the Typology | % of Districts |
|--------------------------------------------------|-----------------------|
| Context | |
| <i>Urban</i> | 52% |
| <i>Suburban</i> | 21% |
| <i>Rural</i> | 28% |
| Focus | |
| <i>Cultural production</i> | 24% |
| <i>Cultural consumption</i> | 59% |
| <i>Cultural heritage</i> | 28% |
| <i>Not indicated</i> | 10% |
| Life Cycle | |
| <i>Emerging</i> | 31% |
| <i>Mid-point</i> | 21% |
| <i>Established</i> | 28% |
| <i>Not indicated</i> | 21% |

Non-Designated Applicant Survey

A brief online survey was sent to the districts whose application was not designated. Eight (28%) of the non-designated applicants responded to the survey in May 2019. Two of the respondents reported that they would likely reapply for the designation.

Barriers/Challenges in the Application

- Five of the eight respondents reported that building community buy-in was a major challenge they faced in putting together their application. They encountered a lack of community understanding about what cultural districts are and what the benefits of that

designation might be. Communicating effectively across diverse stakeholder groups was a challenge. One respondent observed:

“While granted it is a pilot program, the application seemed like a lot for organizations without a lot of tangible benefits. Merchants have asked what they will get out of a state-level cultural designation looking for very tangible things. It is hard to try to bring diverse business interests together for a program in name only. Cultural districts get confused with historic districts which have a perceived ‘preservation’ emphasis scaring business and property owners that they will have to adhere to strict preservation standards that will limit them on what they can do in a property.”

- Two of the applicants noted that rural communities may need a different structure than an urban setting. One respondent asked,

“Is there some way to acknowledge the network of communities that may form a ‘cultural district’? Lack of physical cohesion/proximity in rural communities is a challenge. Unlike distinct districts, for example Chinatown in SF or Fisherman's Wharf, many rural communities have sparse cultural assets in any given community but as a region have a fantastic offering of cultural assets. While taking into account that the districts must be definable, this was one of the greatest challenges in a rural setting. There is no way a few cultural/historic assets in a small town, with one or two vibrant businesses, could compete against a cohesive and significantly developed district in an urban area but this is what rural California often looks like.”

- Two respondents found the application itself was the challenge. It was reported to be long and gathering the needed information was a challenge.
- Two respondents reported that the selection process was unfair and problematic.
- One respondent found the application requirements to be nebulous.
- One respondent came from a county underfunded by the Arts Council. They applied in large part to better leverage Arts Council funding in the future.
- One of the eight respondents reported that gentrification was an issue for their community.

Discussion and Synthesis

The Arts Council's Commitment to Equity

At the California Arts Council, access, equity, and inclusion are an integral part of our vision for California, and a priority of our programs and services.

Arts Council website blog excerpt (January 2019)

Racial and cultural equity are central to the California Arts Council. The Arts Council has made a number of specific commitments that provide a context for this gap analysis. They illustrate why the agency wishes to understand how its Cultural Districts Program can best reflect the racial and cultural diversity of California, and pursue diversity, equity, inclusion and fairness throughout its actions.

The Arts Council's vision statement – the agency's definition of future success – includes several relevant elements related to diversity and access:

...the lives of all Californians are enriched by access to and participation in a diverse spectrum of artists and arts and cultural experiences...

...the arts ecosystem reflects contributions from all of California's diverse populations...

Similarly, the Arts Council's values statement includes the following passages, adding the dimension of fairness:

This agency has a role to play in increasing access to the arts for Californians who live or work in areas where the arts are scarce, nonexistent, or vulnerable.

Diversity is embraced as a source of vibrancy for the State of California.

Distribution of funds and services must be fair and transparent.

The Equity Committee of the Arts Council has developed a draft equity statement that calls out the specific challenge of race:

The California Arts Council (CAC) has a strong commitment to advancing race equity and acknowledges that structural racism is one of the most pressing issues of our time. Recognizing that historically marginalized communities of color suffer barriers of inclusion in the arts such as funding, job opportunities, policy making, exhibitions and performances, the CAC is committed to racial equity in our policy development and grantmaking.

In addition, the Arts Council has developed a racial equity plan to operationalize its commitments. In 2018 the CAC began a process as one of 19 state agencies working together to learn about and pave the way for racial equity within state government, through a program led by the Government

Alliance on Race and Equity (GARE). This effort is ongoing at this writing. The overarching goal of the Arts Council's 2019 Racial Equity Action Plan (REAP) is to advance the agency in a first step of racial equity progression, from its current developing organizational state of transactional to an implementing state of culture shift. In this plan, two of the phases are particularly relevant to this gap analysis:

Culture shift (2020): Policies and practices [of the Arts Council] call out race and seek to eliminate racial bias. There is intentional review of existing policies and practices to understand barriers towards achieving racial equity goals. Policies and practices begin to shift so that there is broad ownership of racial equity initiatives.

Institutional evolution (2021): Institutional barriers that inhibit progress towards racial equity policies and practices are removed and racial equity proactively advanced. No longer uses race-neutral approach for targeted strategies.

This gap analysis can be considered as part of the implementation of the Racial Equity Action Plan because it contributes to an “intentional review of existing policies and practices to understand barriers towards achieving racial equity goals.”

Policy Issues for the Cultural Districts Program

The gap analysis highlights the issues in advancing racial and cultural equity through the Cultural Districts Program. The demographics show that despite the presence of four districts focused on cultural heritage – Barrio Logan, Little Tokyo, Calle 24 and SOMA Pilipinas – the districts as a cohort do not yet reflect California’s racial and ethnic populations. Cultural heritage as a district focus is under-represented within the current cohort.

The geographic assessment shows that despite the presence of several rural districts, the cultural districts are not often located in regions of the state that are underserved by the Arts Council, especially the northeastern, southeastern, and Central Valley counties of the state.

While the counties that are home to designated cultural districts are evenly balanced in being above and below the state’s median income, non-designated applicants were disproportionately more likely to be in a county below the state’s median income. This is further complicated in that a number of districts, including Calle 24, SOMA Pilipinas and Barrio Logan, are located within high-income areas but are aiming to serve middle- and lower-income communities fighting displacement and gentrification. There is a clear opportunity for the Cultural Districts Program to better serve lower-income and rural people in California.

Discussions with other state cultural district designation programs, and a review of relevant literature, suggests that other states face similar issues of equity. The great majority of other district programs prioritize economic development and, while they may acknowledge racial and cultural equity as an issue, they do not appear to have set the same goals as the Arts Council. Many states have cultural heritage districts in their rosters, but “representativeness” and recruitment to achieve equity are not express goals of their district programs. It appears that the Arts Council may be a leader in this area by virtue of its intentions and that other programs will be watching its efforts. Many interviewees share the value of racial and cultural equity and seek a greater understanding of how to make progress in this arena.

The City and County of San Francisco’s cultural designation program is intended to address many of the challenges facing the California Arts Council and offers useful ideas for how to proceed. It has an explicit focus on redressing past inequity and is designed to provide a range of tools and resources to historically marginalized communities for self-help, as well as new partnerships in self-determination and placekeeping. This program is certainly structured to give communities new ways to engage in and shape the development occurring so rapidly throughout San Francisco, and to counteract displacement. It is also structured to celebrate the city’s storied cultural diversity.

The review of applications revealed a wide continuum of readiness to successfully prepare an application. Some applicants had well-established organizations that were able to effectively write the application as well as coordinate and host a successful site visit. Other applicants

were able to do one of these functions but not the other. And still a third group struggled to even get the application together. Nearly all the designated districts are located in areas of the state that are already well-served by the Arts Council and this may have contributed to the designees' greater readiness. More fully representing California through the cultural district designation likely requires more support and technical assistance during the front-end of the application phase to develop readiness in more diverse applications.

In the first round of applicants, there were none from Native American groups and places. Discussions with Native Americans highlighted specific issues for these populations in relation to the cultural districts program. First, the definition of "place" and "cultural district" are different for Indigenous peoples. Ethnic heritage districts for other groups – African American, Chinese American, Latinx – are often defined by a history of racial segregation. Segregation produced in many places a collection of neighborhoods with a concentration and legacy of a specific population. Even the names reflect that history: Chinatown, Barrio Logan, Filipinotown. Native Americans were displaced through a statewide genocide and, for some tribes, reservations provide a physical and cultural home. Still, the majority of California's Indigenous peoples live separately from their heritage places. California is home to 169 tribes (both federally recognized and not federally recognized) but also to a population of Native Americans from out of state tribes. For example, San Francisco has a multi-tribal population that is in the process of exploring creation of a Native American district and cultural center in the city. With the rich abundance of Indigenous peoples in the state, there is a clear potential to create California tribal (and multi-tribal) cultural districts. However, identifying and encouraging successful applications will require in many cases attention to the specific circumstances of a tribe. In particular, tribes have very distinct identities, cultures and governing bodies, so communication on a tribal level is needed to assess the potential for an application. Debbie Pilas-Treadway of The State of California Native American Heritage Commission recommended that the Arts Council consider geographic diversity and suggested including Indigenous communities from northern, southern and central California. In addition, the Commission maintains a list of all California tribes and is willing to assist in communications regarding the cultural districts program. There is also a California Indian Heritage Center under development in West Sacramento that will represent all California tribes and is a potential resource.

Yolanda Hester's research about Black cultural districts highlighted the challenges of the race and ethnicity "umbrella" terms, meant to identify a broad diversity of people in one category. Hester's research revealed the tensions in Leimert Park among African Americans and their African immigrant neighbors in developing and naming an African-identified cultural district. The pan-African scope of the community pitted stakeholders against each other in support of singular visions of what a cultural district could be.

Lastly, we encourage the Arts Council to take a broad view of equity that encompasses racial and cultural diversity as well as income and location. Californians living in parts of the state below the median income and those in more rural or distant communities may not yet have equitable access to arts and cultural districts. Furthermore, racial equity is an imperative and

there is a broader set of cultural identities that can be considered for cultural districts. Demographics provide one essential set of racial and ethnic definitions. California's cultural diversity encompasses far more. Cultural identity includes many ethnicities and national origins that have neighborhoods and special places: Little Italy as well as Armenian, Hmong, and Haitian neighborhoods. LGBTQ, disability, Jewish, and veteran populations are still more examples of communities that could be (and often already are) vital cultural districts.

Recommendations

1. **Prioritize designation of African American/Black, Native American, and Chinese American cultural districts in the next cohort** to fill specific gaps and promote racial equity within the cultural districts program. These are the largest populations of color not yet represented in the program.
2. **Prioritize designation of districts in areas of the state that are underfunded or not directly funded by the CAC:** Areas to be targeted include lower-income and less-well-funded counties, especially in the northeastern, southeastern, and Central Valley counties of the state.
3. **Support the development of applications that promote equity.** This will require engaging with specific communities and promoting the cultural districts program more widely, to identify and support successful applications. The Arts Council can also focus on making individual contacts and paying attention to equitable forms of communication.
 - Cultivate relationships with African American/Black districts, Chinese American districts, and California tribes to promote the cultural districts program and lay the foundation for successful applications. Readiness may look different in historically marginalized communities. Developing culturally competent methods for supporting nascent districts would align with implementation of the CAC’s Racial Equity Action Plan (GARE plan).
 - Promote the cultural districts program through engagement adapted to specific communities. Consider that the Arts Council may need to make the case to communities about what distinguishes this designation and the ways it can be a useful resource for a neighborhood. Reexamine communication channels to more specifically reach underserved communities. Both African American and Native American interviewees reported little to no knowledge about the program application or designation and recommended this as an area to be strengthened.
 - Consider the complexities of the racial and ethnic categories and consider new ways forward in cultural responsiveness. For example, rather than designating one Black district, consider Yolanda Hester’s suggestion to create a Black “umbrella” district with multiple smaller culturally specific districts within it. In Los Angeles a Black cultural district might be home to Little Ethiopia and Little Belize, among others. Four Los Angeles’ Asian-specific districts modeled this a few years ago when they garnered a national designation by working together to create a larger umbrella district.⁴
 - Encourage more applications from cultural heritage districts.

⁴ <https://preservation.lacity.org/news/ohrs-asian-american-initiatives-added-national-register>

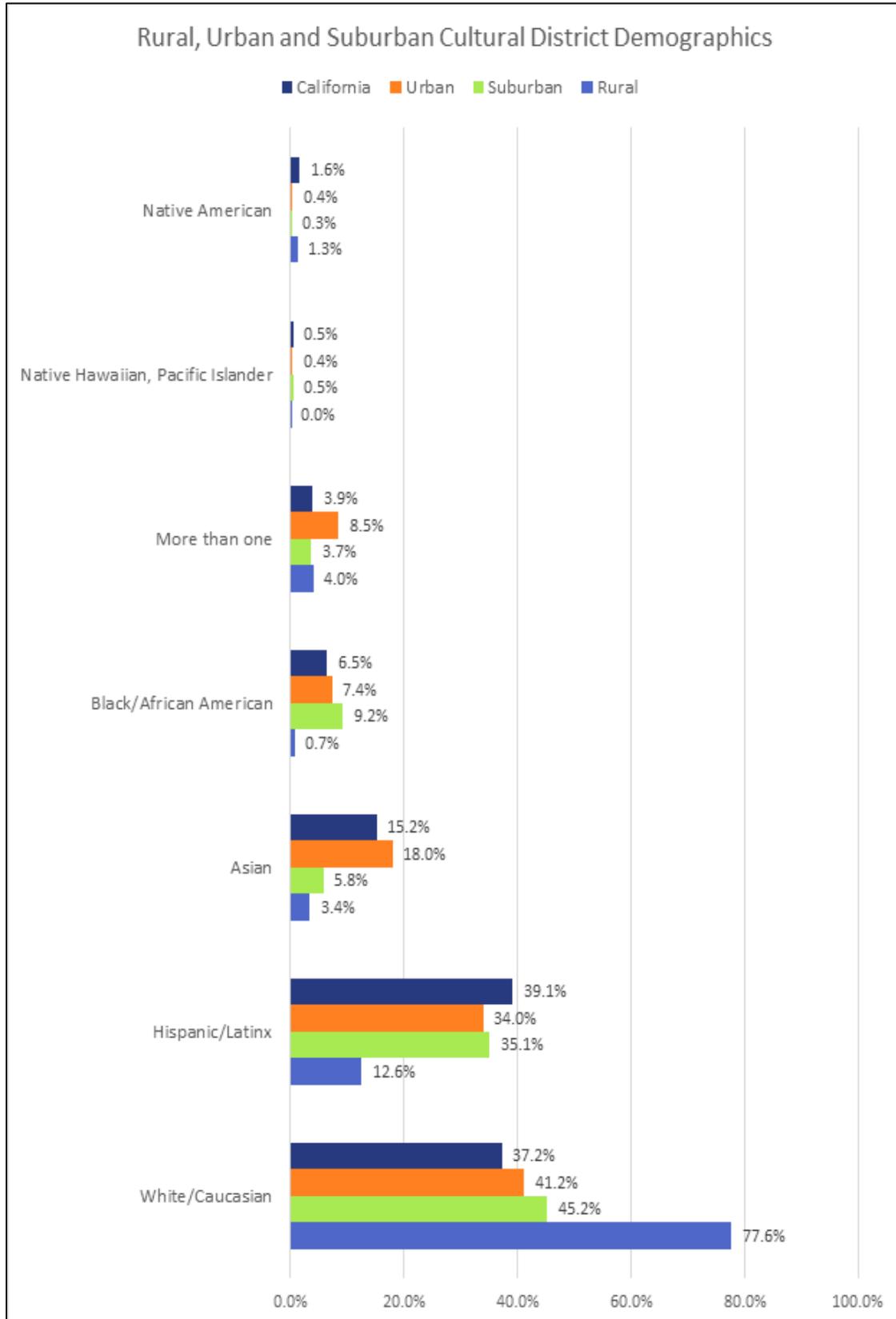
- Cultivate relationships with less-well-served counties in the state, including through networks such as the Arts Council’s state/local partners, the California Main Street Program, chambers of commerce, and city-level cultural district designation programs. For example, the counties that surround Los Angeles County, including Kern, San Bernardino, Riverside and Orange, are underserved and are home to over 20% of Californians.
 - Over time, consider a broad definition of “representativeness” to include categories other than race, such as national origin, LGBTQ, disability, veterans, etc.
 - Reconsider the physical boundaries for rural districts to be more responsive to local needs. One stakeholder observed that rural cultural districts may be constructed differently and may be more of a network of communities, similar to the Grass Valley-Nevada City Cultural District, as opposed to a single “walkable” geography
4. **Build inter-agency partnerships to identify and support diverse districts.** Develop partnerships with other state agencies to expand engagement with specific communities. Consider the State’s GARE cohort as potential partners in this effort.
 5. **Provide technical assistance to communities considering an application and to applicants.** As a part of Recommendation 3, engage with potential applicants to understand their circumstances; provide advice, information and referrals that can assist them to become ready for a successful application; offer pre-application site visits; and generally support a process leading to sound decision-making for the district. Develop online tools and resources available to all potential applicants.
 6. **Revisit and refine the selection criteria for the program with an equity lens.** Consider referring this to the GARE task force and/or the Arts Council’s Equity Committee. Provide updated definitions and expectations for applicants, with special attention to criteria for readiness and the definition of “culture” to qualify as a cultural district for the purposes of this program.
 7. **More strongly make the case for the importance of the state designation.** Don’t assume everyone understands its value and potential impact. A number of non-designated applicants and other stakeholders reported that the importance of the designation was not clear. One non-designated applicant from a community of color noted, “Unless the program is expanded not just to have additional districts, but also other programmatic benefits, i.e. funding for marketing or community programming, our organization would not do the work that it takes to build consensus in our neighborhood and would decline to apply.”

Appendices

Interviewees

| Name | Affiliation |
|-----------------------|-------------------------------------------------------------------------------------------------------------|
| Shelley Caltagirone | Senior Planner/Preservation, Planning Department, City and County of San Francisco |
| Luis Edgardo Cotto | Cultural Districts Program Manager, Massachusetts Cultural Council |
| Jessica Cusick | Co-author of <i>Cultural Districts Program Development Report</i> |
| Erica Gee | Community Planner, San Francisco Chinatown Community Development Center |
| Yolanda Hester | Author, <i>Leimert Park, An African Village: The Possibility of an Ethnically Branded Cultural District</i> |
| Alex Marqusee | Legislative Analyst, Oakland City Councilmember Lynette McElhaney |
| Kelsea McCrary | Director of Civic Design and Cultural Districts, Louisiana Office of Cultural Development |
| Jim Bob McMillan | Deputy Director, Texas Commission on the Arts |
| Barbara Mumby | Director, Community Investments, San Francisco Arts Commission |
| Debbie Pilas-Treadway | Director, Environmental and Cultural Department, California Native American Heritage Commission |
| Maria Rosario-Jackson | Co-author of <i>Cultural Districts Program Development Report</i> |
| Julia Sabory | Cultural Districts Program Manager, City and County of San Francisco |
| Steven Skerritt-Davis | Deputy Director, Maryland State Arts Council |

Race/Ethnicity Breakdown of Arts Council Cultural Districts by Location



Arts Council Funding by County

In the table below, the 12 counties in orange received Arts Council funding during the 2017/18 funding cycle, and this funding was proportionally the highest of all the counties. The counties in blue received Arts Council funding during the 2017/18 funding cycle, but this funding was proportionally the 12 lowest of all counties.

| County | % of state population | # of grantees | % of all grantees | % of all funding |
|--------------------|-----------------------|---------------|-------------------|------------------|
| 1. San Francisco | 2.2% | 190 | 18.4% | 15.0% |
| 2. Alameda | 4.2% | 103 | 10.0% | 9.0% |
| 3. San Diego | 8.4% | 123 | 11.9% | 10.2% |
| 4. Santa Cruz | 0.7% | 19 | 1.8% | 1.7% |
| 5. Humboldt | 0.3% | 11 | 1.1% | 1.3% |
| 6. Mariposa | 0.05% | 8 | 0.8% | 1.0% |
| 7. Santa Barbara | 1.1% | 18 | 1.7% | 2.0% |
| 8. San Benito | 0.1% | 7 | 0.7% | 0.9% |
| 9. Marin | 0.7% | 10 | 1.2% | 1.3% |
| 10. Yolo | 0.6% | 10 | 1.0% | 1.2% |
| 11. Siskiyou | 0.6% | 710 | 1.0% | 1.2% |
| 12. Inyo | 0.05% | 3 | 0.3% | 0.6% |
| 48. Ventura | 2.2% | 11 | 1.1% | 1.3% |
| 49. San Mateo | 1.9% | 8 | 0.8% | 0.9% |
| 50. Contra Costa | 2.9% | 21 | 2.0% | 1.8% |
| 51. Fresno | 2.5% | 11 | 1.1% | 1.3% |
| 52. Stanislaus | 1.4% | 4 | 0.4% | 0.2% |
| 53. San Joaquin | 1.9% | 4 | 0.4% | 0.3% |
| 54. Kern | 2.3% | 2 | 0.2% | 0.5% |
| 55. Santa Clara | 4.9% | 32 | 3.2% | 2.8% |
| 56. San Bernardino | 5.5% | 5 | 0.5% | 0.6% |
| 57. Riverside | 6.1% | 11 | 1.3% | 0.9% |
| 58. Orange | 8.1% | 12 | 1.2% | 1.0% |

TAB G

California Arts Council | Public Meeting | 3/3/2022



Memorandum

1300 I Street, Suite 930, Sacramento, CA 95814
T: (916) 322-6555 | F: (916) 322-6575
www.arts.ca.gov

Date: March 3, 2022

To: Council Members

From: Program Staff

Re: 2022 Grant Cycle B Guidelines

The Council votes to conditionally approve the following slate of 2022 grant program guidelines allowing for CAC staff to make minor edits prior to releasing:
Folk and Traditional Arts, Arts and Accessibility, Statewide-Regional Networks, Individual Artist Fellowship, California Arts Council Administrators of Color, Technical Assistance (Cultural Pathways), Artists in Schools, Artists in Schools- Exposure, Arts Integration Training, JUMP, Creative Youth Development (formally Youth Arts Action)

This memo provides a summary of high-level edits to each of the 2022 Grant Cycle B guidelines that are attached in this tab that must be voted on by Council. The 2022 Cycle B grant programs include new grant programs and those that have not been available in the last two years.

New Grant Programs:

Folk and Traditional Arts *This is the first year that the CAC will provide this grant program. The guidelines are designed as an Administering Organization (AO) that will re-grant to artists and arts organizations across the state.*

Arts and Accessibility *This grant program is returning as an Administering Organization (AO), seeking one or more AOs that will re-grant to artists with disabilities, and arts organizations that serve artists with disabilities.*

Returning Grant Programs:

Statewide and Regional Networks *This grant program is the same as the 2021 program. The guidelines have been updated to include the CAC's newly adopted Racial Equity and Accessibility criteria and now list the questions within the online application.*

Individual Artist Fellowship *As indicated in the State-Local Partner (SLP) guidelines approved by Council at the January meeting, the Individual Artist Fellowship (INA) program will be implemented as a partnership between the CAC and the SLPs. SLPs*

will facilitate outreach and an open application and adjudication process in their respective counties and elevate the top ranking applicants to the CAC for panel review. The CAC will award the top ranking applicants overall with a minimum of one award going to an artist in each county.

Additional changes to the program guidelines come in response to feedback from 821 individual artists that gave feedback in a survey directly to CAC staff. These changes include a revision of the review criteria, ways in which artists are asked to identify with specific career tiers, and the award amount aligned with each tier.

California Arts Council Administrators of Color Fellowship *This program is returning from the pilot implemented in 2019. Based on lessons learned from the pilot, there is more CAC oversight on how the fellows are matched to the host sites.*

Technical Assistance- Cultural Pathways *This program is returning with the same content and goals. This program is now open for applications from all eligible organizations. This is in keeping with the state's practice of offering competitive opportunities. The guidelines have been updated to include the CAC's newly adopted Racial Equity and Accessibility criteria and now list the questions within the online application.*

Returning Grant Programs Funded with Creative Youth Development Legislative Mandate Allocation:

Artists in Schools *This grant program is returning with the same essential elements and is now part of the Creative Youth Development initiative. The guidelines have been updated to include the CAC's newly adopted Racial Equity and Accessibility criteria and now list the questions within the online application. This is now a two-year program.*

Artists in Schools-Exposure *This grant program is returning with the same essential elements and is now part of the Creative Youth Development initiative . The guidelines have been updated to include the CAC's newly adopted Racial Equity and Accessibility criteria and now list the questions within the online application. This is now a two-year program.*

Arts Integration Training *This grant program is returning with the same essential elements and is now part of the Creative Youth Development initiative . The guidelines have been updated to include the CAC's newly adopted Racial Equity and Accessibility criteria and now list the questions within the online application. This is now a two-year program.*

JUMP StArts *This grant program is the same as the 2021 program and is now part of the Creative Youth Development initiative. A small difference is that we ask returning applicants to apply with new project content to increase the range of audiences served and increase opportunities for new creative thought.*

Creative Youth Development (formerly Youth Arts Action) This grant program is returning with the same essential elements, and is now part of the Creative Youth Development initiative. The guidelines have been updated to include the CAC's newly adopted Racial Equity and Accessibility criteria and now list the questions within the online application. This is now a two-year program.

New Programs



FOLK AND TRADITIONAL ARTS

2022 Grant Guidelines

Deadline: May 31, 2022

The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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FOLK AND TRADITIONAL ARTS

2022 GRANT GUIDELINES

DEADLINE: May 31, 2022 11:59 PM

Grant Request Amount: \$85,000

Estimated Total Number of Grant Awards: 1

Grant Activity Period: November 1, 2022 – October 31, 2023

Matching Funds: Not Required



Apply at: calartscouncil.smartsimple.com

Background & Purpose

The California Arts Council's policies and practices prioritize racial equity and have a broad geographic reach into communities of all sizes and needs. These priorities include recognizing all art forms and artistic traditions that enable full and meaningful creative expression. Our mission of strengthening arts, culture, and creative expression as the tools to cultivate a better California for all will be highlighted through this funding opportunity.

The National Endowment for the Arts defines Folk and Traditional art forms as being “rooted in and reflective of the cultural life of a community and may share a common ethnic heritage, cultural mores, language, religion, occupation, or geographic region. These vital and constantly reinvented artistic traditions are shaped by values and standards of excellence that are passed from generation to generation, most often within family and community, through demonstration, conversation, and practice.”

The **Folk and Traditional Arts (FTA)** grant program intends to redirect resources to build capacity at the local level by funding an Administering Organization (AO) that will regrant funds to artists and arts organizations and provide technical assistance in support of folk and traditional arts expressions. The AO will work directly with artists who belong to family, ethnic, occupational, religious, and-or regional cultural communities that practice traditional art forms. The forms of traditional expression can include but are not limited to: crafts, music, dance, ritual, and technical skills.

This program centralizes local artists, and their artistic processes as vehicles for community vitality. The CAC is ideally looking to fund one AO that has demonstrated capacity for statewide and regional reach. This funding opportunity recognizes that artists are integral to healthy communities, and that the arts are a societal cornerstone that brings people together, builds community, and fosters social progress.

Project Requirements

The CAC will award funds to an Administering Organization (AO) that will develop and administer the Folk and Traditional Arts program statewide.

The AO(s) will be responsible for the planning and implementation of the Folk and Traditional Arts grant program, including but not limited to: development of program components and timeline; implementing statewide and culturally specific engagement strategies to priority communities and trusted culture bearers; regular reporting to and collaborating with the CAC on expanded outreach to

ensure diverse statewide representation of applicants; management of the application processes for artists and arts organizations through implementation, screening applications, award management, and regular reporting to CAC.

Eligibility Requirements

Applicant organizations and their partnering personnel and/or organizations (if applicable) will be assessed on the strength with which they demonstrate the following:

Organizational Capacity and Readiness

- Applicant organization and/or key project personnel must have a minimum of five years of experience working with the nonprofit and/or arts and culture fields in California and must represent communities of color.
- Applicant organization and /or key personnel must demonstrate 5 years of experience reaching diverse communities across the state, such as: communities of color, communities of varying economic means, people with differing technical abilities with computers and Internet communications, racially and ethnically diverse individuals, people with disabilities, LGBTQIA+ people, rural communities, tribal communities, immigrant and refugee communities, people without institutional educational opportunities, and communities that have principal languages other than English.
- Applicant organization and/or key project personnel must demonstrate at least two years of grants management experience and demonstrate administrative and organizational capacity to administer grant programs, including application submission and review processes, financial tracking, and grants management capability.
- Applicant organization and/or key personnel must demonstrate ability to design and implement program with statewide reach that includes rural communities and regions outside of major metropolitan areas.
- Applicant organization and/or key personnel must demonstrate deep knowledge and understanding of the arts and culture ecosystem and an understanding of nonprofit management.

Requirements of the Administering Organization

- Provide grant opportunities for artists, creators, tradition bearers, and/or arts and cultural organizations who are actively working in traditional arts.
- Demonstrate a commitment to reflect, include, and represent the communities to be served.
- Constituent representation must be active, ongoing, effective, and relevant to statewide or regional reach. Successful proposals will demonstrate how the Administering Organizations plan to fund a variety of artists who practice Folk and Traditional Arts statewide and regionally. Special consideration will be given to Administering Organizations who can show the ability to serve multiple communities and support a variety of cultural traditions and practices. Administering Organizations will list their organizations selection criteria for funding artists through this program.
- Provide engagement and access throughout all counties and/or municipalities identified within statewide and regional networks.

- All grantee funded artists must reside and primarily work in California.
- Demonstrate how their funding distribution will align with the CAC's Mission, Vision, and Values.
- Support the creative visions, processes, and projects of artists working in community settings.
- Ensure that individuals to be compensated by this grant are not full-time students in a degree program directly related to any type of compensation/credit for this project.
- Ensure that all CAC-funded programs, services, information, and facilities where funded activities take place, including online spaces, must be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.
- All recommendations for funding will be reviewed and approved by the CAC. AOs will seek approval from the CAC on all RFPs and contracts distributed to the public and potential grantees before posting.

Applicants must comply with the requirements below. All applications must include the listed items at the time of submission in order to be considered for funding.

- Racial equity statement - Description of the organization's commitment to equitable policies and culture.
- California-based - Documentation of having a principal place of business in California.
- Arts programming - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- 501(c)(3) organization as applicant or fiscal sponsor - non-governmental (municipal, county, or tribal) applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code.
- Fiscal sponsors - An applicant organization without nonprofit status must use a California-based fiscal sponsor with a federal 501(c)(3) designation to apply for funding.
 - The fiscal sponsor will provide the fiscal oversight and administrative services needed to complete the grant.
 - A Letter of Agreement between the fiscal sponsor and the applicant organization must be signed by a representative from both parties and submitted with the application. A blank signature field will not be accepted. If a grant is awarded, the fiscal sponsor becomes the legal contract holder with the California Arts Council.
 - A fiscal sponsor change is not permissible during the Grant Activity Period, with rare exceptions.
- Fiscal sponsors must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline. (Acting as a fiscal sponsor to arts and cultural organizations is considered an arts service.) See additional information on the use of CAC fiscal sponsors.

- Certificate of good standing - Nonprofit organizations and fiscal sponsors (if applicable) must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application. You can verify your organization’s status by conducting a search using the SOS online Business Search tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

Eligible Request Amounts

The AO grant will be for up to \$85,000 for the following purposes:

- Program administration of the re-granting program
 - Up to 8% can be applied for this purpose
- Regranting awards of unrestricted funds to artists and arts organizations

Funding Restrictions

For organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 50% of the total operating revenue from the most recently completed fiscal year.

Matching Funds

This program does not require matching funds.

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections.

Although not factors in grant decisions, we strongly encourage applications from organizations that are led by, represent, and/or serve systemically marginalized communities, which may include but are not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Native Hawaiian, Indigenous, Tribal; Currently Experiencing Incarceration; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Rural; Returned Residents, Formerly Incarcerated; Students of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused, Transient; Veterans; or Youth.

Online Application Portal

Applications will be available online through the CAC’s online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. It is recommended that new applicants create an online profile well in advance of the application deadline. More information can be found on the [Grant Resources](#) page of the CAC website.

Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions and required documents pertaining to each review criterion are included below. Detailed instructions are available at calartscouncil.smartsimple.com.

Racial Equity: Demonstrates an understanding of racial equity through its cultural competence, policies, practices, projects, and organizational culture. Elements of racial equity are evidenced in the implementation of programming/services and throughout the proposal. Organization's leadership and participants center cultural, ethnic, and racial diversity.

Application Questions and Required Documents

1. Describe the elements of racial equity that are essential to the program/service and organization policies/culture. This criterion will be assessed by panelists during the review process. Your racial equity statement could include, but is not limited to:
 - a. A description of your region's landscape and how systemic racism has impacted your communities and field
 - b. How your organization is addressing issues of systemic inequities through racially equitable policies and practices
 - c. A description of the racial equity elements that support how the organization serves and uplifts the leadership of communities of color in your region, through your organizational leadership, community partnerships, mentorship, arts and cultural programming, accessibility, and outreach
2. Describe how the elements of racial equity show up in the programming/services and policies.
3. Describe how the leadership and participants demonstrate cultural, ethnic, and racial diversity.
4. Describe any strategies or progress the organization has made toward your racial equity elements that you are proud of and would want to share with the field.

Management and Leadership: Demonstrates effective management. When applicable, fiscal sponsor demonstrates effective fiscal management and sound relationship with the applicant organization.

Application Questions and Required Documents

1. Complete a two-year budget snapshot table. Provide revenue and expense amounts. Address any significant changes in line items from one year to the next and explain anticipated surpluses or deficits.
2. Describe your organization's commitment to reflect, include, and represent the communities served by Folk and Traditional Arts.
3. Provide the executive summary for your organization's current strategic plan. If a current strategic plan is not in place, use up to two pages to describe any existing policies and/or procedures, and timeline for developing a strategic plan.

4. Provide a brief biography for each key individual involved in administrative, artistic, or programmatic leadership positions within your organization. Include name, title, relevant experience, and role.
5. Provide a current list of Board of Directors, Commissioners, Committee, or other appropriate members of your governing body.
6. Upload two signed Letters of Support from key stakeholders, partners, or collaborators. Letters should substantiate the quality of the organization, its programs and services, and affirm the organization's impact on its constituents.

Program Design and Implementation: Indicates clear objectives of your proposal that will support folk and traditional art programming that includes a realistic timeline of activities that support the realization of those objectives. The Folk and Traditional Arts program centralizes local Administering Organizations, artists, and their artistic processes as vehicles for community vitality. The project budget is detailed, includes all expenses relevant to the stated project activities, and includes rates of pay that appropriately compensate the labor of all individuals working on the project.

Application Questions and Required Documents

1. Describe how your proposed re-granting program will advance traditional art forms, traditional artists, and related cultural communities.
2. Describe how your planned activities align with the CAC's Mission, Vision, and Values.
3. Detail how programs and/or services provide engagement and access throughout the state.
4. Complete a detailed project budget, including all expenses relevant to the stated project activities, and include rates of pay that appropriately compensate the labor of all individuals working on the project. Provide details for each line item to be funded by this grant.

Community Engagement and Social Impact: Demonstrates the ways in which the project will foster and promote traditional arts within the communities they are a part of. The proposal centers on funding FTA in an effort to support these strongly rooted communities.

Application Questions and Required Documents

1. Specify clear objectives that address the Folk and Traditional Arts program goals, and include a realistic timeline of activities that support the realization of those objectives.
2. Describe your organization's grant management experience, specifics regarding your online grants management system, and its capacity to manage: application submissions, review processes, financial tracking, grant payments, and grants servicing.
3. Describe your organization's ability to develop and administer a fair and equitable process to identify individual artists and arts/service organizations to receive funds, and to create/manage a competitive grant application and adjudication process.
4. Describe your organizations ability to design and implement a program with statewide outreach and marketing, that includes rural communities and regions outside of major metropolitan areas, and diverse communities such as: communities of color, communities of varying economic means, people with differing technical abilities with computers and Internet communications, racially and ethnically diverse individuals, people with disabilities,

LGBTQIA+people, rural communities, tribal communities, immigrant and refugee communities, people without institutional educational opportunities, and communities that have principal languages other than English.

5. Describe your organization's ability to provide in-person or virtual technical assistance to grant applicants.
6. Describe your organization's plan to evaluate the program and provide a detailed final report to the CAC.

Accessibility: Demonstrates that its programs, services, information, and facilities where funded activities are to take place, including online spaces, will be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

Application Questions and Required Documents

1. Describe your organization's approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.
2. Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be viewed at [this link](#).

California Arts Council Decision-making

The final authority for grant awards is the appointed Council. After receiving and reviewing recommendations from Council committees, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on panel rank and available funding.

Program Timeline

| | |
|-----------------------|-------------------------------------|
| Application Opens | April 5, 2022 |
| Application Deadline | May 31, 2022 |
| Panel Review | Approx. June – July 2022 |
| Funding Decision | Approx. July 2022 |
| Funding Notification | Approx. August 2022 |
| Grant Activity Period | November 1, 2022 – October 31, 2024 |
| Final Report Deadline | November 30, 2024 |

Staff Assistance

Before contacting staff, check [FAQs](#) to see if application questions can be answered. If staff assistance is still required for guidance or clarification, email is the best way to contact Program Specialists. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. People who are Deaf, Hard of Hearing, Deaf-Blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request. Translation services may also be available upon request.

Organizations seeking technical assistance should contact:

Leslie Giovanini

she/her/hers

Arts Program Specialist

California Arts Council

folktradartsgrant@arts.ca.gov

Governor of California
Gavin Newsom



Arts Council Members

Lilia Gonzáles-Chávez, Chair

Consuelo (Chelo) Montoya, Vice Chair

Gerald Clarke

Vicki Estrada

Jodie Evans

Stanlee Gatti

Ellen Gavin

Alex Israel

Phil Mercado

Roxanne Messina Captor

Jonathan Moscone

Executive Director, Anne Bown-Crawford

Deputy Director, Ayanna L. Kiburi, M.P.H.

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www.arts.ca.gov

Office Hours

8:00 a.m. - 5:00 p.m., Monday through Friday

Purpose: The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

The Council: The appointed Council of the CAC consists of 11 members. The Governor appoints nine members, the assembly Speaker appoints one member, and the Senate President pro Tempore appoints one member. Council members serve without salary, elect their own officers, and meet throughout the state to encourage public attendance. This body sets policy and has final approval of CAC grants.

Native Land Acknowledgement: The California Arts Council stands in solidarity with all of California's Indigenous people. We acknowledge that our work takes place on the now occupied traditional lands of the Miwok, Maidu, and Nisenan people, who are the past, present, and future stewards of this place. We make this first step in our journey to develop relationships and cultural competencies to truly support native sovereignty.

Mission: Strengthening arts, culture, and creative expression as the tools to cultivate a better California for all.

Vision: A California where all people flourish with universal access to and participation in the arts.

Racial Equity Statement: As California's state arts agency, the California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming.

- We are committed to ensuring that every policy enacted reflects democratic principles of equity and justice.
- We understand that enacting policy in a just and equitable manner considers critical issues of implicit bias and discrimination that requires concerted and purposeful action.
- We believe that bringing together Council, staff and other partners with differing backgrounds and life experiences will enhance our ability to increase opportunities for all arts service organizations to succeed.
- Policies, programs, and activities will be administered to identify and avoid discrimination and barriers to access, and to avoid disproportionately high and adverse effects on communities of color.
- Accountability to our grantees is of central importance to us. We understand the significance of evaluating the impact of our policymaking on grantees over time and utilizing this evaluation in the development of new policy initiatives.
- We are committed to the just and equitable disbursement of resources.
- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: population served and/or affected by race, color, national origin, and income level, which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

Funding: The CAC is a state agency, funded from the state's annual budget process and proceeds from the California Arts License Plate and the Keep Arts in Schools tax return voluntary contribution fund, supplemented by funds from the National Endowment for the Arts. Its grants are often matched by foundations, individuals, earned income, government agencies, in-kind contributions, or other organizations.

Information Access: Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Meeting dates and locations are posted at www.arts.ca.gov. Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

Grant Process: Applications are evaluated by panels of recognized field representatives who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, the CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

Requirements: The CAC provides grant funding to individual artists and is mandated both by federal and state regulations to fund arts organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code (Fiscal Receivers are eligible in some programs), or under sec. 23701d of the California Revenue and Taxations Code, or entities that are a unit of government; and that comply with the Civil Rights Acts of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulation; the Americans with Disabilities Act of 1990 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

Ownership, Copyrights, Royalties, Credit: The CAC does not claim ownership, copyrights, royalties, or other claim to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such material for official, noncommercial purpose, including but not limited to use on the CAC website, social media and print materials. In addition, the CAC requires documentation of grants activity and appropriate credit for CAC partial support.

Appendix A: Resources for Applicants

Grantee Requirements

Awarded grantees must comply with all requirements as stipulated in the grant agreement, including but not limited to the following:

- **Complete contract documents** - Upon notification of grant award, complete all required contract documents in order to receive grant payment. Contract documents must be received by the CAC within 60 days of issuance or the grant funding may be revoked.
- **Payee Data Record** - Each awarded organization or fiscal sponsor (if applicable) must complete, sign, and submit an STD 204 Payee Data Record as a required contract document before grant funds can be released.
- **Consistent activities** - Carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- **Approval for changes** - Programming activities must be completed as proposed. Changes must be proposed in advance and require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis.
- **Thank you letters** - To better inform our elected representatives of the value of the arts and the use of state funds, grantees are required to include copies of signed letters sent to the Governor, state Senate, and Assembly representatives thanking them for the grant. Local representatives may be found at this link: <https://findyourrep.legislature.ca.gov/>.
- **Use of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC acknowledgement** - The following acknowledgement of CAC funding is required on all printed and electronic materials: “*This activity is funded in part by the California Arts Council, a state agency.*”
- **Final report** - Provide a final report summarizing grant-funded activities and accomplishments within 30 days of the end of the grant activity period. Grantees that do not submit reports by the posted deadlines may jeopardize their organization’s opportunity for future funding from the CAC.
- **California Model Agreement (AB20) and indirect costs** - In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from the Regents of the University of California or the Board of Trustees of the California State University.

- **What We Do Not Fund**

Click [here](#) to review the list of activities and expenses that CAC does not fund.

- **Sample Fiscal Sponsor Letter of Agreement**

Click [here](#) for a letter template for applicant organizations using fiscal sponsors.

- **Definition of Signature**

Click [here](#) for information on acceptable forms of validation for required signed documentation.

- **Appeals Process**

1. Before requesting an appeal, check that your request qualifies by reading the following.

Appeals are only granted if:

- a. Panel's assessment was based on a misstatement of information in the application that negatively influenced the panel's recommendation; and/or
- b. Incorrect processing of the required application material, which negatively influenced the panel's recommendation.

Dissatisfaction with award denial or award amount does not qualify for appeal.

2. Request an official Appeal Form by emailing the CAC Program Specialist listed on your grant notification letter.

3. Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.



Administering Organization Grant **ARTS AND ACCESSIBILITY**

2022 Grant Guidelines

Deadline: May 31, 2022

The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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ARTS AND ACCESSIBILITY ADMINISTERING ORGANIZATION 2022 GRANT GUIDELINES

DEADLINE: May 31, 2022 11:59 PM

Grant Request Amount: Up to \$500,000

Estimated Total Number of Grant Awards: 1 or more

Grant Activity Period: November 1, 2022 – October 31, 2023

Matching Funds: Not Required



Apply at: calartscouncil.smartsimple.com

Background:

The California Arts Council began offering the Arts and Accessibility grant program in 2000, partnering with an Administering Organization to provide both individual and organizational grants, to increase opportunities for people with disabilities to participate in the arts.

Individual artists may request a grant up to \$3,000 for projects that directly contribute to their professional development and goals, and to create new work. The grant is intended to support the careers and employment of artists with all types of disabilities, including but not limited to, individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

Arts or service organizations may request a grant up to \$5,000 to support accommodations to include artists with disabilities in their arts programming, or to create/expand access services to increase attendance or enhance the experience of, audiences with disabilities.

To best serve California artists with disabilities and organizations that support them, the CAC is seeking applications for one or more Administering Organizations to partner with in the 2022-23 grant cycle, who may receive up to \$500,000 to manage the Arts and Accessibility regrating program.

Eligibility: Who can apply?

- Arts or service organizations, individually or in partnership, with a minimum of three years of experience and existing capacity in the following areas:
 - Working with the non-profit or arts/culture fields in California representing disabled artists or arts/service organizations
 - Administering regrating programs to individuals and organizations, including providing direct grant payments
 - Employing an online grants management system to administer the grant application, management and payment process
 - Developing grant guidelines and creating/managing a competitive grant application and adjudication process
 - Reaching artists and arts/service organizations statewide, representative of those served by the Arts and Accessibility grant program

- Providing statewide outreach and marketing, and in-person/virtual technical assistance to grant applicants
- Ensuring that equity and inclusion elements and practices ground every aspect of these activities
- Fiscally sponsored organizations are not eligible to apply.

Program Administration

Administering Organization (AO)

The AO(s) will be responsible for the planning and implementation of the Arts and Accessibility grant program, including but not limited to: development of program components and timeline; implementing statewide and culturally specific engagement strategies to priority communities and trusted culture bearers; regular reporting to and collaborating with the CAC on expanded outreach to ensure diverse statewide representation of applicants; management of the application processes for artists through implementation, screening applications, award management, and regular reporting to CAC.

Program Oversight

California Arts Council

The CAC will be responsible for distributing funds to the AO(s) for regranting and program administration. The CAC will partner with the AO(s) to develop an oversight plan for the CAC that will include providing input and approval on program development and implementation. The CAC expects to participate in bi-weekly check-in meetings with the AO(s), at minimum. The CAC will also conduct a program evaluation to document the impact of the program.

Funding

The AO(s) grant will be for up to \$500,000, for the following purposes:

- Program administration of the grant activities
 - Up to 10% can be applied for this purpose
- Regranting awards of unrestricted funds to individuals
 - Grants of \$3,000 each to Individual Artist grantees
 - Grants of \$5,000 each to Arts/Service Organization grantees

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections.

Although not factors in grant decisions, we strongly encourage applications from organizations that are led by, represent, and/or serve systemically marginalized communities, which may include but are not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Indigenous, Tribal; Currently Experiencing Incarceration; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Rural; Returned Residents, Formerly Incarcerated;

Students of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused, Transient; Veterans; or Youth.

Eligibility Requirements

Applicants must comply with the requirements below. All applications must include the listed items at the time of submission in order to be reviewed, ranked, and considered for funding.

- **Racial equity statement** – Description of the organization’s commitment to equitable policies and culture.
- **California-based** - Documentation of being a California-based nonprofit arts/cultural organization; an arts-based unit of municipal or county government; or a tribal government, or nonprofit social service organization with regular ongoing arts programming and/or services and a principal place of business in California.
- **Arts programming** - Applicants must have a minimum three-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant** - Non-governmental (municipal, county, or tribal) applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code.
- **Signed partnership agreement** - If more than one organization is applying in partnership, a partnership agreement signed by all parties must be included.
 - One organization must be the primary applicant. If awarded, that organization would become the legal contract holder with the CAC.
- **Financial documentation** - Applicants must provide a minimum of two years of basic financial information via the Budget Snapshot.
- **Certificate of good standing** - Nonprofit organizations must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application. You can verify your organization’s status by conducting a search using the SOS online [Business Search tool](#). An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.
- **Signatures on required attachments** - Letters and other attachments requiring signatures [must be signed](#) and submitted with the application. A blank signature field will not be accepted.

Funding Restrictions

- Applying for the Arts and Accessibility Administering Organization grant does not restrict an organization from applying for other CAC grants.

Matching Funds

This program does not require matching funds.

Online Application Portal

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. It is recommended that new applicants create an online profile well in advance of the application deadline. More information can be found on the [Grant Resources page](#) of the CAC website.

Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions will address these same criteria.

Racial Equity: Demonstrates an understanding of racial equity through its cultural competence, policies, practices, projects, and organizational culture. Elements of racial equity are evidenced in the implementation of programming/services and throughout the proposal. Organization's leadership and participants center cultural, ethnic, and racial diversity.

Application Questions and Required Documents

1. Describe the elements of racial equity that are essential to the program/service and organization policies/culture. This criterion will be assessed by panelists during the review process. Your racial equity statement could include, but is not limited to:
 - a. A description of your region's landscape and how systemic racism has impacted your communities and field
 - b. How your organization is addressing issues of systemic inequities through racially equitable policies and practices
 - c. A description of the racial equity elements that support how the organization serves and uplifts the leadership of communities of color in your region, through your organizational leadership, community partnerships, mentorship, arts and cultural programming, accessibility, and outreach
2. Describe how the elements of racial equity show up in the programming/services and policies.
3. Describe how the leadership and participants demonstrate cultural, ethnic, and racial diversity.
4. Describe any strategies or progress the organization has made toward your racial equity elements that you are proud of and would want to share with the field.

Management and Leadership: Demonstrates ability to fulfill services identified in proposal in a sustainable manner. Organization provides evidence of strategies to strengthen organizational capacity, ensure appropriate leadership and compensation for staff, employ effective governance policies. Organization provides evidence of strong fiscal and managerial health, including diversity of revenue sources. Organization demonstrates a commitment to reflect, include, and represent the communities to be served.

Application Questions and Required Documents

1. Complete a two-year budget snapshot table. Provide revenue and expense amounts. Address any significant changes in line items from one year to the next and explain anticipated surpluses or deficits.
2. Describe your organization's commitment to reflect, include, and represent the communities served by Arts and Accessibility.
3. Provide the executive summary for your organization's current strategic plan. If a current strategic plan is not in place, use up to two pages to describe any existing policies and/or procedures, and timeline for developing a strategic plan.
4. Provide a brief biography for each key individual involved in administrative, artistic, or programmatic leadership positions within your organization. Include name, title, relevant experience, and role.
5. Provide a current list of Board of Directors, Commissioners, Committee, or other appropriate members of your governing body.
6. Upload two signed Letters of Support from key stakeholders, partners, or collaborators. Letters should substantiate the quality of the organization, its programs and services, and affirm the organization's impact on its constituents.

Program Design and Implementation: Demonstrates capacity and readiness to administer a statewide regranting program. Organization provides evidence of at least three years of experience working with the non-profit and/or arts and culture fields in California, reaching artists and arts/service organizations representative of those served by Arts and Accessibility. Organization details ability to administer grants through a robust online grants management system.

Application Questions and Required Documents

1. Specify clear objectives that address the Arts and Accessibility program goals, and include a realistic timeline of activities that support the realization of those objectives.
2. Describe your organization's grant management experience, and specifics regarding your online grants management system, and its capacity to manage: application submissions, review processes, financial tracking, grant payments, and grants servicing.
3. Describe your organization's ability to develop and administer a fair and equitable process to identify individual artists and arts/service organizations to receive funds, and to create/manage a competitive grant application and adjudication process.
4. Describe your organization's ability to design and implement a program with statewide outreach and marketing, that includes rural communities and regions outside of major metropolitan areas, and diverse communities such as: communities of color, communities of varying economic means, people with differing technical abilities with computers and Internet communications, racially and ethnically diverse individuals, people with disabilities, LGBTQIA+people, rural communities, tribal communities, immigrant and refugee communities, people without institutional educational opportunities, and communities that have principal languages other than English.
5. Describe your organization's ability to provide in-person or virtual technical assistance to grant applicants.

- Describe your organization’s plan to evaluate the program and provide a detailed final report to the CAC.

Accessibility: Demonstrates that its programs, services, information, and facilities where funded activities are to take place, including online spaces, will be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

Application Questions and Required Documents

- Describe your organization’s approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.
- Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be [viewed at this link](#). Finalist applicants will be invited to participate in a second-round online interview process with the panel in order to determine final ranks.

California Arts Council Decision-making

The final authority for grant awards is the appointed Council. After receiving and reviewing recommendations from Council committees, the Council will vote on final funding awards at a public meeting.

Program Timeline

| | |
|-----------------------|-------------------------------------|
| Application Opens | April 5, 2022 |
| Application Deadline | May 31, 2022 |
| Panel Review | Approx. June - July 2022 |
| Funding Decision | Approx. July 2022 |
| Funding Notification | Approx. August 2022 |
| Grant Activity Period | November 1, 2022 – October 31, 2023 |
| Final Report Deadline | November 30, 2023 |

Staff Assistance

CAC staff is available to offer guidance and clarification in preparing your proposal. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. People who are Deaf, Hard of Hearing, Deaf-Blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request.

Amy Garrett

(she/her/hers)

Arts Program Specialist

California Arts Council

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Governor of California
Gavin Newsom



Arts Council Members

Lilia Gonzáles-Chávez, Chair
Consuelo (Chelo) Montoya, Vice Chair
Gerald Clarke
Vicki Estrada
Jodie Evans
Stanlee Gatti
Ellen Gavin
Alex Israel
Phil Mercado
Roxanne Messina Captor
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Executive Director, Anne Bown-Crawford
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FAX: (916) 322-6575
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Office Hours
8:00 a.m. - 5:00 p.m., Monday through Friday

Purpose: The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

The Council: The appointed Council of the CAC consists of 11 members. The Governor appoints nine members, the assembly Speaker appoints one member, and the Senate President pro Tempore appoints one member. Council members serve without salary, elect their own officers, and meet throughout the state to encourage public attendance. This body sets policy and has final approval of CAC grants.

Native Land Acknowledgement: The California Arts Council stands in solidarity with all of California's Indigenous people. We acknowledge that our work takes place on the now occupied traditional lands of the Miwok, Maidu, and Nisenan people, who are the past, present, and future stewards of this place. We make this first step in our journey to develop relationships and cultural competencies to truly support native sovereignty.

Mission: Strengthening arts, culture, and creative expression as the tools to cultivate a better California for all.

Vision: A California where all people flourish with universal access to and participation in the arts.

Racial Equity Statement: As California's state arts agency, the California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming.

- We are committed to ensuring that every policy enacted reflects democratic principles of equity and justice.
- We understand that enacting policy in a just and equitable manner considers critical issues of implicit bias and discrimination that requires concerted and purposeful action.
- We believe that bringing together Council, staff and other partners with differing backgrounds and life experiences will enhance our ability to increase opportunities for all arts service organizations to succeed.
- Policies, programs, and activities will be administered to identify and avoid discrimination and barriers to access, and to avoid disproportionately high and adverse effects on communities of color.
- Accountability to our grantees is of central importance to us. We understand the significance of evaluating the impact of our policymaking on grantees over time and utilizing this evaluation in the development of new policy initiatives.
- We are committed to the just and equitable disbursement of resources.
- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: population served and/or affected by race, color, national origin, and income level, which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

Funding: The CAC is a state agency, funded from the state's annual budget process and proceeds from the California Arts License Plate and the Keep Arts in Schools tax return voluntary contribution fund, supplemented by funds from the National Endowment for the Arts. Its grants are often matched by foundations, individuals, earned income, government agencies, in-kind contributions, or other organizations.

Information Access: Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Meeting dates and locations are posted at www.arts.ca.gov. Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

Grant Process: Applications are evaluated by panels of recognized field representatives who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, the CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

Requirements: The CAC provides grant funding to individual artists and is mandated both by federal and state regulations to fund arts organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code (Fiscal Receivers are eligible in some programs), or under sec. 23701d of the California Revenue and Taxations Code, or entities that are a unit of government; and that comply with the Civil Rights Acts of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulation; the Americans with Disabilities Act of 1990 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

Ownership, Copyrights, Royalties, Credit: The CAC does not claim ownership, copyrights, royalties, or other claim to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such material for official, noncommercial purpose, including but not limited to use on the CAC website, social media and print materials. In addition, the CAC requires documentation of grants activity and appropriate credit for CAC partial support.

Appendix A: Resources for Applicants

Grantee Requirements

Awarded grantees must comply with all requirements as stipulated in the grant agreement, including but not limited to the following:

- **Payee Data Record** - Complete, sign, and submit an STD 204 Payee Data Record as a required contract document before grant funds can be released.
- **Planning** - Develop and maintain a detailed grant program framework, workplan, and outreach strategy to reflect the geographic diversity of the state, with a clear timeline, outcomes, and deliverables to be approved by the CAC.
- **Managing the grant process** - Develop the guidelines and application processes, manage the collection of applications, provide technical assistance to applicants, screen applications, coordinate application screening and awarding process.
- **Program evaluation** - Participate in program evaluation that could include feedback and data collection.
- **Complete contract documents** - Upon notification of grant award, complete all required contract documents in order to receive 100% grant.
- **Consistent activities** - Carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- **Approval for changes** - Programming activities must be completed as proposed. Any changes must be proposed in advance and require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis.
- **Thank you letters** - To better inform our elected representatives as to the value of the arts and the use of state funds, grantees are required to include—with the approved grant agreement—copies of signed letters sent to the Governor and state Senate and Assembly representatives thanking them for the grant. Local representatives may be found at this link: <http://findyourrep.legislature.ca.gov>.
- **Use of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC acknowledgement** - The following acknowledgement of CAC funding is required on all printed and electronic materials: “This activity is funded in part by the California Arts Council, a state agency.”
- **Final report** - Provide a final report summarizing grant-funded activities and accomplishments by the posted deadline.
- **California Model Agreement (AB20) and indirect costs** - In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from the Regents of the University of California or the Board of Trustees of the California State University.

- **What We Do Not Fund**

Click [here](#) to review the list of activities and expenses that CAC does not fund.

- **Sample Fiscal Sponsor Letter of Agreement**

Click [here](#) for a letter template for applicant organizations using fiscal sponsors.

- **Definition of Signature**

Click [here](#) for information on acceptable forms of validation for required signed documentation.

- **Appeals Process**

1. Before requesting an appeal, check that your request qualifies by reading the following. Appeals are only granted if:
 - a. Panel's assessment was based on a misstatement of information in the application that negatively influenced the panel's recommendation; and/or
 - b. Incorrect processing of the required application material, which negatively influenced the panel's recommendation.

Dissatisfaction with award denial or award amount does not qualify for appeal.

2. Request an official Appeal Form by emailing the CAC Program Specialist listed on your grant notification letter.
3. Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.

Returning Programs



STATEWIDE AND REGIONAL NETWORKS



2022 Grant Guidelines

Deadline: May 31, 2022

The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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STATEWIDE AND REGIONAL NETWORKS

2022 GRANT GUIDELINES

DEADLINE: May 31, 2022 11:59 PM

Grant Request Amount: Up to \$35,000

Estimated Total Number of Grant Awards: TBD

Grant Activity Period: November 1, 2022 – October 31, 2023

Matching Funds: This program requires a 1:1 match of award funds.



Apply at: calartscouncil.smartsimple.com

Background & Purpose

The California Arts Council's policies and practices prioritize racial equity and have a broad geographic reach into communities of all sizes and needs, and this includes a commitment to support a network of arts service organizations that provide practical resources for the communities they serve. Statewide and Regional Networks grantees continue to provide timely and adaptive services which respond to the needs of culturally specific and geographically diverse communities.

The **Statewide and Regional Networks (SRN)** program intends to contribute to the health and vitality of the creative workforce in California by creating a resilient network of arts service organizations and artists.

An arts service organization is defined as an organization that furthers the interests of artists, creators, tradition bearers, and arts and cultural organizations. They also provide specialized, practical services for artists, arts organizations, and cultural communities.

Program Requirements

- Arts service organizations must provide practical services for artists, creators, tradition bearers, and/or arts and cultural organizations.
- Organizations must demonstrate a commitment to reflect, include, and represent the communities to be served.
- Constituent representation must be active, ongoing, effective, and relevant statewide or regional reach.
- Programs and/or services must provide engagement and access throughout all counties and/or municipalities identified within the statewide or regional network.
- Organizations must be committed to reflect, include, and represent the communities to be served.

Eligibility Requirements

- Applicants must be an arts service organization with statewide or regional reach as stated in Program Definitions. First time applicants to this program are highly encouraged to consult with the managing Arts Program Specialist prior to application submission.
- CAC State-Local Partner grantees are not eligible for Statewide and Regional Networks support in the same fiscal year, with the exception of a State-Local Partner serving as a

Fiscal Sponsor for a distinct network that is not supported through the State-Local Partners program.

Applicants must comply with the requirements below. All applications must include the listed items at the time of submission in order to be considered for funding.

- **Racial equity statement** - Description of the organization’s commitment to equitable policies and culture.
- **California-based** - Documentation of having a principal place of business in California.
- **Arts programming** - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant or fiscal sponsor** - Non-governmental (municipal, county, or tribal) applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code.
- **Fiscal sponsors** - An applicant organization without nonprofit status must use a California-based fiscal sponsor with a federal 501(c)(3) designation to apply for funding.
 - The fiscal sponsor will provide the fiscal oversight and administrative services needed to complete the grant.
 - A [Letter of Agreement](#) between the fiscal sponsor and the applicant organization **must be signed** by a representative from both parties and submitted with the application. A blank signature field will not be accepted. **If a grant is awarded, the fiscal sponsor becomes the legal contract holder with the California Arts Council.**
 - A fiscal sponsor change is not permissible during the Grant Activity Period, with rare exceptions.
 - Fiscal sponsors must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline. (Acting as a fiscal sponsor to arts and cultural organizations is considered an arts service.) See additional information on the use of [CAC fiscal sponsors](#).
- **Certificate of good standing** - Nonprofit organizations and fiscal sponsors (if applicable) must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application. You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

Eligible Request Amounts

Applicant organizations can request up to \$35,000 for the grant period.

Statewide and Regional Networks Responsibilities

Statewide and Regional Networks grantees will be expected to:

- Attend CAC convening(s) (if applicable).
- Host virtual and/or in-person meetings for the CAC as needed, when sufficient notice has been given.
- Participate, where feasible, in cooperative information gathering and programming when deemed to be mutually beneficial by both the CAC and the grantee.
- Promote CAC grant opportunities, workshops, and other resources and information to constituents in all counties and/or municipalities identified in the network.
- Participate in program evaluation (if applicable).

Funding Restrictions

- For organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 50% of the total operating revenue from the most recently completed fiscal year.
- State-Local Partners, Cultural Pathways, and Arts and Cultural Organization General Operating Relief applicants are not eligible for Statewide and Regional Networks support in the same fiscal year.

Matching Funds

This program requires a 1:1 match of award funds. If applying for multiple CAC grants in a single fiscal year, distinct matching funds must be identified within each application, if applicable. State funds cannot be used to meet the match. The status of each source must be specified as either projected, pending, or committed.

Matching funds can be met with any combination of in-kind and cash sources.

- **In-kind match** refers to goods or services rather than currency, and for which monetary value can be determined. The use of in-kind contributions to meet the CAC matching funds requirement acknowledges that some organizations may not have the financial capability to provide a 1:1 cash match but can demonstrate the capacity to carry out the activities in the grant application through other sources.
- **Cash match** sources include corporate or private contributions; municipal, county, or federal government funding; or earned income.

If utilizing the value of in-kind support to meet the match, keep in the mind the following:

- In-kind contributions may only be provided by third parties.
- A third party is defined as a service provider, partner, or supplier that is independent of the applicant organization and the CAC and is not compensated through grant funds.
- In-kind contributions may be in the form of space; pro bono consultancy, training or services; supplies; and other expendable property that are given free of charge to the applicant.
- In-kind contributions by state entities are ineligible.
- In-kind contributions must be reflected as an expense in the grant application budget.

Click [here](#) for additional information on CAC in-kind contributions. If you have questions about in-kind contribution documentation or eligibility, please contact the designated staff prior to beginning your application (see Staff Assistance).

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections.

Although not factors in grant decisions, we strongly encourage applications from organizations that are led by, represent, and/or serve systemically marginalized communities, which may include but are not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Native Hawaiian, Indigenous, Tribal; Currently Experiencing Incarceration; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Rural; Returned Residents, Formerly Incarcerated; Students of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused, Transient; Veterans; or Youth.

Online Application Portal

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. It is recommended that new applicants create an online profile well in advance of the application deadline. More information can be found on the [Grant Resources](#) page of the CAC website.

Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions and required documents pertaining to each review criterion are included below. Detailed instructions are available at calartscouncil.smartsimple.com.

Racial Equity: Demonstrates an understanding of racial equity through its cultural competence, policies, practices, projects, and organizational culture. Elements of racial equity are evidenced in the implementation of programming/services and throughout the proposal. Organization's leadership and participants center cultural, ethnic, and racial diversity.

Application Questions and Required Documents

1. Describe the elements of racial equity that are essential to the program/service and organization policies/culture. This criterion will be assessed by panelists during the review process. Your racial equity statement could include, but is not limited to:
 - a. A description of your region's landscape and how systemic racism has impacted your communities and field
 - b. How your organization is addressing issues of systemic inequities through racially equitable policies and practices

- c. A description of the racial equity elements that support how the organization serves and uplifts the leadership of communities of color in your region, through your organizational leadership, community partnerships, mentorship, arts and cultural programming, accessibility, and outreach
2. Describe how the elements of racial equity show up in the programming/services and policies.
3. Describe how the leadership and participants demonstrate cultural, ethnic, and racial diversity.
4. Describe any strategies or progress the organization has made toward your racial equity elements that you are proud of and would want to share with the field.

Management and Leadership: Demonstrates ability to fulfill programs and services identified in proposal in a sustainable manner. Organization provides evidence of strategies to strengthen organizational capacity, ensure appropriate leadership and compensation for staff, employ effective governance policies, and maintain a structure that is representative of the network. Organization provides evidence of strong fiscal and managerial health, including diversity of revenue sources. Organization demonstrates a commitment to reflect, include, and represent the communities to be served. When applicable, fiscal sponsor demonstrates effective fiscal management and sound relationship with the applicant organization.

Application Questions and Required Documents

1. Complete a two-year budget snapshot table. Provide revenue and expense amounts. Address any significant changes in line items from one year to the next and explain anticipated surpluses or deficits.
2. Upload a matching funds table. Indicate the source type, identify the source, enter the amount, and indicate the status (Committed, Pending, or Projected).
3. Provide evidence of the following: strategies to strengthen organizational capacity, ensure appropriate leadership and compensation for staff, employ effective governance policies, and maintain a structure that is representative of the network.
4. Describe your organization's commitment to reflect, include, and represent the communities to be served.
5. Provide the executive summary for your organization's current strategic plan. If a current strategic plan is not in place, use up to two pages to describe any existing policies and/or procedures, and timeline for developing a strategic plan.
6. Provide a brief biography for each key individual involved in administrative, artistic, or programmatic leadership positions within your organization. Include name, title, relevant experience, and role.
7. Provide a current list of Board of Directors, Commissioners, Committee, or other appropriate members of your governing body.
8. Letters of Support: Please provide up to two signed letters from key stakeholders, partners, or collaborators. Letters should substantiate the quality of the organization, its programs and services, and affirm the organization's impact on its constituents.

Statewide or Regional Services: Contributes to the health and vitality of an identified network of artists, creators, tradition bearers, and/or arts and cultural organizations. Organization demonstrates a commitment to reflect, include, and represent the communities to be served. Programs and/or services provide engagement and access throughout all counties and/or municipalities within the statewide or regional network.

Application Questions and Required Documents

1. Clearly identify the specific network of artists, creators, tradition bearers, and/or arts and cultural organizations directly served through practical services.
2. Select all activities and services that your organization provides to the identified network.
 - a. Art skills
 - b. Arts advocacy
 - c. Career services
 - d. Communications
 - e. Marketing services
 - f. Mentorships
 - g. Networking events
 - h. Professional development opportunities
 - i. Re-granting
 - j. Other
3. Describe how your organization contributes to the health and vitality of the identified network through the selected activities and services. Provide details on the activities and services selected above, as well as any other activities and services not listed.
4. Describe any organizational efforts to preserve, promote, and protect specific ethnic, cultural and/or artistic disciplines.
5. Describe how programs and/or services provide engagement and access throughout all counties and/or municipalities within the statewide or regional network. If statewide, please describe your impact and relevance in Northern, Southern and Central regions of California. If regional, please describe your impact and relevance in counties and municipalities served.
6. Describe how constituents access the organization's services and activities. Include outreach methods, criteria for joining (if applicable), and any cost associated with participation.
7. **Work Sample Materials:** Provide up to three (3) samples that best portray your organization and its work. These may include artistic work, press materials, flyers, brochures, programs, newsletters, and other marketing pieces. Samples should be within the past two years and relevant to this grant opportunity.

Accessibility: Demonstrates that its programs, services, information, and facilities where funded activities are to take place, including online spaces, will be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

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1. Describe your organization’s approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.
2. Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be viewed at [this link](#).

California Arts Council Decision-making

The final authority for grant awards is the appointed Council. After receiving and reviewing recommendations from Council committees, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on panel rank and available funding.

Program Timeline

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|-----------------------|-------------------------------------|
| Application Opens | April 5, 2022 |
| Application Deadline | May 31, 2022 |
| Panel Review | Approx. June - July 2022 |
| Funding Decision | Approx. July 2022 |
| Funding Notification | Approx. August 2022 |
| Grant Activity Period | November 1, 2022 – October 31, 2023 |
| Final Report Deadline | November 30, 2023 |

Staff Assistance

Before contacting staff, check [FAQs](#) to see if application questions can be answered. If staff assistance is still required for guidance or clarification, email is the best way to contact Program Specialists. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. People who are Deaf, Hard of Hearing, Deaf-Blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request. Translation services may also be available upon request.

Organizations seeking technical assistance should contact:

Leslie Giovanini

she/her/hers

Arts Program Specialist

California Arts Council

srngrant@arts.ca.gov

Governor of California
Gavin Newsom



Arts Council Members

Lilia Gonzáles-Chávez, Chair
Consuelo (Chelo) Montoya, Vice Chair
Gerald Clarke
Vicki Estrada
Jodie Evans
Stanlee Gatti
Ellen Gavin
Alex Israel
Phil Mercado
Roxanne Messina Captor
Jonathan Moscone

Executive Director, Anne Bown-Crawford
Deputy Director, Ayanna L. Kiburi, M.P.H.

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FAX: (916) 322-6575
www.arts.ca.gov

Office Hours
8:00 a.m. - 5:00 p.m., Monday through Friday

Purpose: The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

The Council: The appointed Council of the CAC consists of 11 members. The Governor appoints nine members, the assembly Speaker appoints one member, and the Senate President pro Tempore appoints one member. Council members serve without salary, elect their own officers, and meet throughout the state to encourage public attendance. This body sets policy and has final approval of CAC grants.

Native Land Acknowledgement: The California Arts Council stands in solidarity with all of California's Indigenous people. We acknowledge that our work takes place on the now occupied traditional lands of the Miwok, Maidu, and Nisenan people, who are the past, present, and future stewards of this place. We make this first step in our journey to develop relationships and cultural competencies to truly support native sovereignty.

Mission: Strengthening arts, culture, and creative expression as the tools to cultivate a better California for all.

Vision: A California where all people flourish with universal access to and participation in the arts.

Racial Equity Statement: As California's state arts agency, the California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming.

- We are committed to ensuring that every policy enacted reflects democratic principles of equity and justice.
- We understand that enacting policy in a just and equitable manner considers critical issues of implicit bias and discrimination that requires concerted and purposeful action.
- We believe that bringing together Council, staff and other partners with differing backgrounds and life experiences will enhance our ability to increase opportunities for all arts service organizations to succeed.
- Policies, programs, and activities will be administered to identify and avoid discrimination and barriers to access, and to avoid disproportionately high and adverse effects on communities of color.
- Accountability to our grantees is of central importance to us. We understand the significance of evaluating the impact of our policymaking on grantees over time and utilizing this evaluation in the development of new policy initiatives.
- We are committed to the just and equitable disbursement of resources.
- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: population served and/or affected by race, color, national origin, and income level, which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

Funding: The CAC is a state agency, funded from the state's annual budget process and proceeds from the California Arts License Plate and the Keep Arts in Schools tax return voluntary contribution fund, supplemented by funds from the National Endowment for the Arts. Its grants are often matched by foundations, individuals, earned income, government agencies, in-kind contributions, or other organizations.

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Requirements: The CAC provides grant funding to individual artists and is mandated both by federal and state regulations to fund arts organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code (Fiscal Receivers are eligible in some programs), or under sec. 23701d of the California Revenue and Taxations Code, or entities that are a unit of government; and that comply with the Civil Rights Acts of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulation; the Americans with Disabilities Act of 1990 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

Ownership, Copyrights, Royalties, Credit: The CAC does not claim ownership, copyrights, royalties, or other claim to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such material for official, noncommercial purpose, including but not limited to use on the CAC website, social media and print materials. In addition, the CAC requires documentation of grants activity and appropriate credit for CAC partial support.

Appendix A: Resources for Applicants

Grantee Requirements

Awarded grantees must comply with all requirements as stipulated in the grant agreement, including but not limited to the following:

- **Complete contract documents** - Upon notification of grant award, complete all required contract documents in order to receive grant payment. Contract documents must be received by the CAC within 60 days of issuance or the grant funding may be revoked.
- **Payee Data Record** - Each awarded organization or fiscal sponsor (if applicable) must complete, sign, and submit an STD 204 Payee Data Record as a required contract document before grant funds can be released.
- **Consistent activities** - Carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- **Approval for changes** - Programming activities must be completed as proposed. Changes must be proposed in advance and require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis.
- **Thank you letters** - To better inform our elected representatives of the value of the arts and the use of state funds, grantees are required to include copies of signed letters sent to the Governor, state Senate, and Assembly representatives thanking them for the grant. Local representatives may be found at this link: <https://findyourrep.legislature.ca.gov/>.
- **Use of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC acknowledgement** - The following acknowledgement of CAC funding is required on all printed and electronic materials: *"This activity is funded in part by the California Arts Council, a state agency."*
- **Final report** - Provide a final report summarizing grant-funded activities and accomplishments within 30 days of the end of the grant activity period. Grantees that do not submit reports by the posted deadlines may jeopardize their organization's opportunity for future funding from the CAC.
- **California Model Agreement (AB20) and indirect costs** - In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from the Regents of the University of California or the Board of Trustees of the California State University.

- **What We Do Not Fund**

Click [here](#) to review the list of activities and expenses that CAC does not fund.

- **In-kind Matching Funds**

Click [here](#) for additional information on CAC in-kind contributions.

- **Sample Fiscal Sponsor Letter of Agreement**

Click [here](#) for a letter template for applicant organizations using fiscal sponsors.

- **Definition of Signature**

Click [here](#) for information on acceptable forms of validation for required signed documentation.

- **Appeals Process**

1. Before requesting an appeal, check that your request qualifies by reading the following. Appeals are only granted if:
 - a. Panel's assessment was based on a misstatement of information in the application that negatively influenced the panel's recommendation; and/or
 - b. Incorrect processing of the required application material, which negatively influenced the panel's recommendation.

Dissatisfaction with award denial or award amount does not qualify for appeal.

2. Request an official Appeal Form by emailing the CAC Program Specialist listed on your grant notification letter.
3. Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.



INDIVIDUAL ARTIST FELLOWSHIPS



2022 Grant Guidelines

Deadline: September 15, 2022

The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

© 2022 State of California

INDIVIDUAL ARTIST FELLOWSHIP

2022 GRANT GUIDELINES

DEADLINE: September 15, 2022 11:59 PM

Apply to the State-Local Partner in your county at:

[[Link to SLP Directory](#)]¹

Estimated Total Number of Grant Awards: 270

Grant Awards: \$10,000 - \$40,000

Grant Activity Period: January 1, 2023 – December 31, 2023

Matching funds: Not required



Background & Purpose:

The California Arts Council's policies and practices prioritize racial equity and have a broad geographic reach into communities of all sizes and needs, and this includes providing critical services to artists and to the community at large. The CAC is committed to funding opportunities that support all of California's creative ecosystem. Offering fellowship support to artists responds to the CAC's Strategic Framework by directly supporting individuals who embody aesthetics, a key value of the CAC, recognizing all art forms and artistic traditions that enable full and meaningful creative expression.

In partnership with the CAC's State-Local Partners in each county, the **Individual Artists Fellowship** program recognizes, uplifts, and celebrates the excellence of California artists and culture bearers, specifically honoring their engagement in their communities and the impact they make on our society at large.

This program will support artists at key moments in their careers, elevating their capacity for continued contribution to the field and our state. Fellowship grants support individual artistic practice through unrestricted funding and additional non-monetary support over the course of the grant period. This program is intended to support a broad spectrum of artists from diverse geographies and communities of all sizes across the state of California.

Beginning in 2022, the Individual Artist Fellowship program will be open for proposals from individuals working in specific disciplines in each cycle:

- 2022: Dance, Film, Traditional Arts, Theatre & Performance
- 2023: Craft, Music, Writing, Media
- 2024: Visual Art, Architecture & Design

Eligibility

- Applicants must reside in California.
- Applicants must practice one of the disciplines that is open for application in that cycle.
- Fellowship recipients from the 2021 cycle are not eligible to apply until the 2025 cycle.

¹ Artists residing in Alpine, Glenn, Kings, and San Joaquin counties should reach out to the CAC staff listed below for guidance on how to submit their applications.

Application Process

Individual artists may submit an application directly to the CAC's State-Local Partner (SLPs) in their county [[Link to State-Local Partner Directory](#)]. The SLP will engage peer review panelists to adjudicate the applications based on the review criteria and ranking scale listed below. Based on final rank, the SLP will recommend no fewer than five and no more than 25 individuals to the CAC, with the number dependent on total population size of the county (see Appendix for County Population and Nomination breakdown). Each SLP will provide the CAC with a full list of applicants and their ranks, as well as the aggregate demographic, other identifier, geographic, and disciplinary data on the panelists it engaged in the review process.

Applications from the recommended artists will follow the CAC panel adjudication and award process outlined below.

Applications should include the following:

- Complete contact information for the artist, including the following:
 - Name
 - Address
 - Email
 - Website, if available
 - Phone
 - Artistic discipline or cultural practice
 - Career tier in which artist would like to be considered
- Artist's statement (500 words maximum) including the artist's personal story, artistic medium or practice, and long-term aspirations; as well as their engagement with their community(ies) and the positive social impact their work has had locally, regionally, and/or statewide, addressing themes including but not limited to race, diversity, equity, inclusion, and accessibility.
- Artistic work samples, the number depending on which career tier the artist is applying in (up to three (3) for Emerging, up to six (6) for established and up to ten (10) for Legacy).

Grantee Requirements

Awarded grantees must comply with all requirements as stipulated in the grant agreement, including but not limited to the following:

- **Complete contract documents** - Upon notification of grant award, complete all required contract documents in order to receive grant payment. Contract documents must be received by the CAC within 60 days of issuance or the grant funding may be revoked.
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- **Use of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC acknowledgement** - The following acknowledgement of CAC funding is required on all printed and electronic materials that specifically reference this grant.
- **Final reports** - Provide a final report summarizing grant-funded activities and accomplishments within 30 days of the end of the grant activity period. Grantees that do not submit reports by the posted deadlines may jeopardize their opportunity for future funding from the CAC.
- **Conflict of interest statement** - If employed by another division of California state government, including the UC and CSU systems, grantees may be required to submit a letter from their supervisor confirming that there is no conflict of interest prior to funds being released.

Eligible Request Amounts

Fellowship awards will provide unrestricted funding to be used in support of the fellows' artistic practice. The following three tiers of funding are available. Career tier is dependent on how the artist self-identifies:

- **CAC Emerging Artist Fellows** - \$10,000
Emerging artists are those in the beginning stages of making their work public and engaging the larger community in their practice. Individuals at this career stage may have had a few public showings of their work, but do not yet have ongoing resources or support.
- **CAC Established Artist Fellows** - \$20,000
Artists in the Established tier regularly make their work public and engage the larger community in their practice. Individuals in this tier can give multiple examples of artistic and/or cultural works that have made significant social impact.
- **CAC Legacy Artist Fellows** - \$40,000
Artists in the Legacy tier can point to a significant body of work, produced over a substantial period of time, that has engaged their communities and that has made significant social impact. Artists in this tier may be able to point to Emerging and Established Artists that they have mentored or otherwise positively influenced.

Matching Funds

Matching funds are not required for this program.

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections.

Although not factors in grant decisions, we strongly encourage artists that represent historically marginalized communities to apply, which may include but are not limited to: African and African American, Arab, Asian and Asian American, Latinx, Middle Eastern, Native American and Indigenous, Pacific Islander; Lesbian, Gay, Bisexual, Queer, Transgender and Gender-Variant

people; people with disabilities; women (including Transgender women); and those who are low-income, have high debts, have difficulty obtaining or retaining sources of income, or live in rural or immigrant and refugee communities.

Online Application Portal

State-Local Partners will assist recommended applicants in creating an online profile at calartscouncil.smartsimple.com and uploading their applications for CAC panel review.

Application Review Criteria

A review panel will adjudicate applications based on the following criteria. Required application materials will address these same criteria.

Creative Vision: Artist effectively communicates their personal story, artistic medium or practice, and long-term aspirations for their work.

Required Documents

- Artist's statement

Aesthetic Excellence: Artistic work and/or examples of cultural practice demonstrate strong alignment with the components of the Attributes of Excellence in Arts for Change,² including commitment, communal meaning, disruption, cultural integrity, risk taking, sensory experience, emotional experience, openness, coherence, resourcefulness, and stickiness.

Required Documents

- Work samples

Community Engagement and Social Impact: Artist effectively communicates their engagement with their community(ies) and the positive social impact their work has had locally, regionally, and/or statewide, addressing themes including but not limited to race, diversity, equity, inclusion, and accessibility.

Required Documents

- Artist's statement

Panel Adjudication and Ranking Scale

Panelists review and rank nominations and work samples using a 6-point ranking scale that can be viewed at [this link](#). Funding recommendations will be made based on the highest ranking applications overall and in assuring that at least one fellow from each of California's 58 counties is recommended for award.

² See "Aesthetic Perspectives," Americans for the Arts, 2017.

<https://www.americansforthearts.org/sites/default/files/Aesthetic%20Perspectives%20Full%20Framework.pdf>

California Arts Council Decision-making

The final authority for grant awards is the appointed Council. After receiving and reviewing recommendations from Council committees, the Council will vote on final funding awards at a public meeting.

Program Timeline

| | |
|--------------------------|-------------------------------------|
| SLP Application Opens | August 1, 2022 |
| SLP Application Deadline | September 15, 2022 |
| SLP Panel Review | Approx. October 2022 |
| CAC Panel Review | Approx. November 2022 |
| Funding Decision | Approx. early December 2022 |
| Funding Notification | Approx. December 2022 |
| Grant Activity Period | January 1, 2023 – December 31, 2023 |
| Final Report Deadline | January 30, 2024 |

Appeal Process

Appeals to CAC funding decisions can be made if eligible. Applicants may check eligibility and process by reading the Appeals section in the Appendix.

Staff Assistance

Before contacting staff, check [FAQs](#) to see if application questions can be answered. If staff assistance is still required for guidance or clarification, email is the best way to contact Program Specialists. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. People who are Deaf, Hard of Hearing, Deaf-Blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request. Translation services may also be available upon request.

For staff assistance from your county State-Local Partner: [\[Link to SLP Directory\]](#)

For assistance from CAC staff:

Josy Miller, Ph.D.

she/her/hers

Arts Program Specialist

California Arts Council

artsfellowsgrant@arts.ca.gov

Governor of California
Gavin Newsom



Arts Council Members

Lilia Gonzáles-Chávez, Chair

Consuelo (Chelo) Montoya, Vice Chair

Gerald Clarke

Vicki Estrada

Jodie Evans

Stanlee Gatti

Ellen Gavin

Alex Israel

Phil Mercado

Roxanne Messina Captor

Jonathan Moscone

Executive Director, Anne Bown-Crawford

Deputy Director, Ayanna L. Kiburi, M.P.H.

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3. Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.

| County | Total Population | Percentage of Population | # of Recommended INA Applicants |
|----------------------------------------|-------------------------|---------------------------------|----------------------------------------|
| Los Angeles County | 10,014,009 | 25.33% | 25 |
| San Diego County | 3,298,634 | 8.34% | 15 |
| Orange County | 3,186,989 | 8.06% | 15 |
| Riverside County | 2,418,185 | 6.12% | 15 |
| San Bernardino County | 2,181,654 | 5.52% | 15 |
| Santa Clara County | 1,936,259 | 4.90% | 15 |
| Alameda County | 1,682,353 | 4.26% | 15 |
| Sacramento County | 1,585,055 | 4.01% | 15 |
| Contra Costa County | 1,165,927 | 2.95% | 15 |
| Fresno County | 1,008,654 | 2.55% | 15 |
| Kern County | 909,235 | 2.30% | 10 |
| San Francisco County | 873,965 | 2.21% | 10 |
| Ventura County | 843,843 | 2.13% | 10 |
| San Joaquin County | 779,233 | 1.97% | 10 |
| San Mateo County | 764,442 | 1.93% | 10 |
| Stanislaus County | 552,878 | 1.40% | 10 |
| Sonoma County | 488,863 | 1.24% | 10 |
| Tulare County | 473,117 | 1.20% | 10 |
| Solano County | 453,491 | 1.15% | 10 |
| Santa Barbara County | 448,229 | 1.13% | 10 |
| Monterey County | 439,035 | 1.11% | 10 |
| Placer County | 404,739 | 1.02% | 10 |
| San Luis Obispo County | 282,424 | 0.71% | 10 |
| Merced County | 281,202 | 0.71% | 10 |
| Santa Cruz County | 270,861 | 0.69% | 10 |
| Marin County | 262,321 | 0.66% | 10 |
| Yolo County | 216,403 | 0.55% | 10 |
| Butte County | 211,632 | 0.54% | 10 |
| El Dorado County | 191,185 | 0.48% | 10 |
| Shasta County | 182,155 | 0.46% | 10 |
| Imperial County | 179,702 | 0.45% | 10 |
| Madera County | 156,255 | 0.40% | 10 |
| Kings County | 152,486 | 0.39% | 10 |
| Napa County | 138,019 | 0.35% | 10 |
| Humboldt County | 136,463 | 0.35% | 10 |
| Nevada County | 102,241 | 0.26% | 10 |
| Sutter County | 99,633 | 0.25% | 5 |
| Mendocino County | 91,601 | 0.23% | 5 |
| Yuba County | 81,575 | 0.21% | 5 |
| Lake County | 68,163 | 0.17% | 5 |
| Tehama County | 65,829 | 0.17% | 5 |
| San Benito County | 64,209 | 0.16% | 5 |

| | | | |
|----------------------------------|------------|---------|-----|
| Tuolumne County | 55,620 | 0.14% | 5 |
| Calaveras County | 45,292 | 0.11% | 5 |
| Siskiyou County | 44,076 | 0.11% | 5 |
| Amador County | 40,474 | 0.10% | 5 |
| Lassen County | 32,730 | 0.08% | 5 |
| Glenn County | 28,917 | 0.07% | 5 |
| Del Norte County | 27,743 | 0.07% | 5 |
| Colusa County | 21,839 | 0.06% | 5 |
| Plumas County | 19,790 | 0.05% | 5 |
| Inyo County | 19,016 | 0.05% | 5 |
| Mariposa County | 17,131 | 0.04% | 5 |
| Trinity County | 16,112 | 0.04% | 5 |
| Mono County | 13,195 | 0.03% | 5 |
| Modoc County | 8,700 | 0.02% | 5 |
| Sierra County | 3,236 | 0.01% | 5 |
| Alpine County | 1,204 | 0.0030% | 5 |
| | 39,538,223 | | 530 |



ADMINISTRATORS OF COLOR FELLOWSHIP

2022 Grant Guidelines

Deadline: May 31, 2022

The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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ADMINISTRATORS OF COLOR FELLOWSHIP

2022 GRANT GUIDELINES

DEADLINE: May 31, 2022 11:59 PM

Grant Request Amount: Up to \$1,161,000

Estimated Total Number of Grant Awards: 1

Grant Activity Period: November 1, 2022 – October 31, 2024

Matching Funds: Not Required



Apply at: calartscouncil.smartsimple.com

Background & Purpose

The California Arts Council's policies and practices prioritize racial equity and have a broad geographic reach into communities of all sizes and needs. These priorities include strengthening the creative expression of artists, artistic practice, and community collaboration as vital strategies in healing, stabilizing, uplifting, and transforming communities. Artistic projects that foster creative social change in the areas of equity and access provide crucial opportunities for sustaining strong, healthy, vibrant, safe, and resilient communities in a region.

The CAC is committed to ensuring a vibrant, inclusive, resilient and healthy arts and culture ecosystem in California, in which the staff and programs of arts and cultural organizations reflect the diversity, creativity and cultures of their communities.

The CAC recognizes the historic marginalization of people of color within the field of arts administration and acknowledges the barriers to the arts and culture field among people of color are compounded by the intersection with socio-economic status, geographic isolation, gender identity, and disability. Some identified structural barriers to careers in the arts include the culture of unpaid internships within the arts, inaccessible educational requirements by employers, or geographic and/or social isolation from cultural institutions with paid staff opportunities. This program will be to both support the professional trajectory of individuals who otherwise may not have the opportunity to develop their careers as arts administrators and to increase the capacity of arts organizations for authentic community engagement with those they serve.

The California Arts Council (CAC) piloted this fellowship program in 2019 to strengthen the field of arts and culture in California. The program is being offered again in 2022 as a continued investment in the future of a creative California, an inclusive workforce in arts and culture and the vibrancy of the organizations that are creating and preserving the cultural identities of all California communities.

Project Requirements

The CAC will award funds to an Administering Organization (AO) that will develop and administer the fellowship program statewide over two years.

The AO will pair approximately 10 emerging arts administrators of color with an equal number of arts and culture organizations dedicated to equity and community engagement for a 12 month paid fellowship. Host organizations and fellows should represent the geographic diversity of California

appropriate for a statewide program. With oversight by the CAC, the AO will design and administer an application process for both fellows and host organizations; supply a suite of resources for the fellows, including a livable wage stipend; and provide professional development activities and immersion in a learning community. It will also re-grant financial assistance and provide guidance to the host organizations to create an effective fellowship experience for the organizations and the fellows.

Eligibility Requirements

Applicant organizations and their partnering personnel and/or organizations (if applicable) will be assessed on the strength with which they demonstrate the following:

Organizational Capacity and Readiness

- Applicant organization and/or key project personnel must have a minimum of five years of experience working with the nonprofit and/or arts and culture fields in California and must represent communities of color.
- Applicant organization and /or key personnel must demonstrate 5 years of experience reaching diverse communities across the state, such as: communities of color, communities of varying economic means, people with differing technical abilities with computers and Internet communications, racially and ethnically diverse individuals, people with disabilities, LGBTQIA+ people, rural communities, tribal communities, immigrant and refugee communities, people without institutional educational opportunities, and communities that have principal languages other than English.
- Applicant organization and/or key project personnel must demonstrate at least two years of grants management experience and demonstrate administrative and organizational capacity to administer grant programs, including application submission and review processes, financial tracking, and grants management capability.
- Applicant organization and/or key personnel must demonstrate ability to design and implement program with statewide reach that includes rural communities and regions outside of major metropolitan areas.
- Applicant organization and/or key personnel must demonstrate deep knowledge and understanding of the arts and culture ecosystem and an understanding of nonprofit management.

Program Design and Implementation

- Applicant organization and/or key project personnel must demonstrate ability to develop and administer a fair and equitable process to identify and pair organizations and individuals from across the state to participate in the program.
- Applicant organization and/or key project personnel must demonstrate past experience and capacity to implement cohort learning curriculum, learning community activities, and leadership development programs.
- Applicant organization and/or key project personnel must demonstrate ability to brand and appropriately market fellowship program to communities of color.

Experience with Engagement and Racial Equity

- Applicant organization and/or key project personnel demonstrate strong commitment to cultural and racial equity and a deep understanding of community engagement that is of, by and for communities.
- Applicant organization and/or key project personnel must demonstrate experience incorporating strategies to address racial, economic, and geographic equity.
- Applicant organization and/or key project personnel demonstrate the ability to reach and support diverse host organizations (inclusive of geography, budget size, community and artistic/cultural context).
- Applicant organization and/or key project personnel must demonstrate capacity to conduct outreach to and effectively engage potential fellowship applicants from diverse communities across the state.
- Applicant organization and/or key project personnel must demonstrate capacity to effectively engage with fellows in a manner that supports their successful completion of the program.

Applicant must comply with the requirements below. All applications must include the listed items at the time of submission in order to be considered for funding.

- **Racial equity statement** - Description of the organization's commitment to equitable policies and culture.
- **California-based** - Documentation of having a principal place of business in California.
- **Arts programming** - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant or fiscal sponsor** - Non-governmental (municipal, county, or tribal) applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code.
- **Certificate of good standing** - Nonprofit organizations and fiscal sponsors (if applicable) must have "active status" with the California Secretary of State (SOS) showing evidence of "good standing" at the time of application. You can verify your organization's status by conducting a search using the SOS online Business Search tool. An indication of "active" (versus "suspended," "dissolved," "cancelled," etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.
- Organizations that are funded through the New California Arts Fund of the James Irvine Foundation are not eligible to apply to for this Administering Organization grant.

Administering Organization Responsibilities

With oversight from the California Arts Council, the AO will be responsible for the following:

- Developing and maintaining a detailed fellowship program framework and workplan with clear timeline, outcomes and deliverables to be approved by the CAC

- Managing two grant processes: 1) to identify the host organizations and 2) to identify the individuals to participate in the fellowship program
 - Developing the guidelines and application processes, managing the collection of applications, providing technical assistance to applicants, screening applications, and coordinating the decision-making process under advisement of CAC
 - Determining effective process of matching fellows with the host organizations to ensure mutual benefit under advisement by the CAC
 - Administering grant contracts, including all compliance and reporting functions and financial tracking
 - Implementing outreach, marketing and brand strategy to potential host organizations and fellows that addresses historic barriers to participation
 - Providing oversight to ensure organizational and individual commitment
- Developing and implementing a cohort-based learning community for the fellows
 - Developing accessible resources for sharing information and co-learning activities
 - Developing and managing at least one full cohort convening ensuring engagement with the first year fellows
 - Creating and distributing curriculum and materials for fellows
 - Tracking and reporting on results of learning community activities and fellow and host experiences via mid- and final reporting to CAC
- Providing support and guidance to the host organizations
 - Ensuring organizational capacity to host fellows and commitment to cultural equity
 - Developing and overseeing compliance policy for permitted expenditures of host organization stipend, including fellow benefits such as health insurance and other benefits, and organizational costs related to hosting a fellow
- Participating in program evaluation that could include feedback and data collection.

Eligible Request Amounts

The AO grant will be approximately \$1,161,000 for the following purposes:

- AO program administration: Up to \$315,000 for program administration for a two-year activity period
- \$50,000 per 10 fellows for a 12-month fellowship
- Organizational stipends: \$35,000 per organization for fellow benefits such as health insurance and other benefits, and organizational costs related to hosting a fellow

Matching Funds

Matching funds are not required for this grant.

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections.

Although not factors in grant decisions, we strongly encourage applications from organizations that are led by, represent, and/or serve systemically marginalized communities, which may include but are not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Native Hawaiian, Indigenous, Tribal; Currently Experiencing Incarceration; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Rural; Returned Residents, Formerly Incarcerated; Students of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused, Transient; Veterans; or Youth.

Online Application Portal

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. It is recommended that new applicants create an online profile well in advance of the application deadline. More information can be found on the [Grant Resources](#) page of the CAC website.

Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions and required documents pertaining to each review criterion are included below. Detailed instructions are available at calartscouncil.smartsimple.com.

Racial Equity: Demonstrates an understanding of racial equity through its cultural competence, policies, practices, projects, and organizational culture. Elements of racial equity are evidenced in the implementation of programming/services and throughout the proposal. Organization's leadership and participants center cultural, ethnic, and racial diversity.

Application Questions and Required Documents

1. Describe the elements of racial equity that are essential to the program/service and organization policies/culture. This criterion will be assessed by panelists during the review process. Your racial equity statement could include, but is not limited to:
 - A description of your region's landscape and how systemic racism has impacted your communities and field
 - How your organization is addressing issues of systemic inequities through racially equitable policies and practices
 - A description of the racial equity elements that support how the organization serves and uplifts the leadership of communities of color in your region, through your organizational leadership, community partnerships, mentorship, arts and cultural programming, accessibility, and outreach

2. Describe how the elements of racial equity show up in the programming/services and policies.
3. Describe how the leadership and participants demonstrate cultural, ethnic, and racial diversity.
4. Describe any strategies or progress the organization has made toward your racial equity elements that you are proud of and would want to share with the field.

Program Design and Implementation: Indicates clear objectives that address a community-identified need or opportunity and includes a realistic timeline of activities that support the realization of those objectives. The project budget is detailed, includes all expenses relevant to the stated project activities, and includes rates of pay that appropriately compensate the labor of all individuals working on the project.

Application Questions and Required Documents

1. Describe why your organization or team is interested in serving as the Administering Organization; how this statewide program aligns with your mission, values and services; and why you are uniquely qualified to serve as the AO.
2. Describe a general vision for a statewide fellowship program, including a description of the following:
 - a. Outreach approach to identify a range of host organizations that are committed to engagement and cultural equity, and that represent the artistic, cultural and geographic diversity of the state, and process design that is accessible to those organizations.
 - b. Fair and equitable approach for outreach, marketing and grantmaking to identify emerging arts professionals of color to participate in the fellowship program and process design that is accessible to those individuals.
 - c. Approach to fostering a cohort of individuals and organizations that represent diverse geographic regions of the state, including rural communities and regions outside of major metropolitan areas.
3. Describe your organization's experience reaching diverse communities across the state, such as: communities of color, communities of varying economic means, people with differing technical abilities with computers and Internet communications, racially and ethnically diverse individuals, people with disabilities, LGBTQIA+ people, rural communities, tribal communities, immigrant and refugee communities, people without institutional educational opportunities, and communities that have principal languages other than English.
4. Describe your organization's experience with and general approach to developing and implementing cohort learning curriculum, learning community activities, and/or leadership development programs.
5. Describe your organizational capacity to administer grant programs, including application submission and review processes, financial tracking, and grants management capability.
6. Upload bios of all staff, consultants, and/or partners that will be working on the program. Please include website addresses if applicable.

7. Upload applicant organization's financial statements or Profit and Loss statements for three years that demonstrate financial capacity to administer the program.
8. Upload a budget with details for the operations funds to administer the program, including staff/personnel and other expenses.
9. Upload a list of relevant projects conducted by applicant organization, consultants, and/or partners including brief description, dates, partners or clients, and key personnel.

Community Engagement and Social Impact: Demonstrates the ways in which the project will result in the healing, stabilizing, uplifting, and transforming of a community. The proposal centers community members' voices throughout the entirety of the project, including project development, implementation, and evaluation. The community actively participates in shaping the project outcomes, documentation strategies, and measures of success.

Application Questions and Required Documents

1. Describe your organization's experience with and approaches to community engagement strategies that are of, by and for communities.
2. Describe your organization's experience incorporating strategies to address cultural and racial equity and inclusion/belonging.

Accessibility: Demonstrates that its programs, services, information, and facilities where funded activities are to take place, including online spaces, will be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

Application Questions and Required Documents

1. Describe your organization's approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.
2. Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be viewed at [this link](#).

California Arts Council Decision-making

The final authority for grant awards is the appointed Council. After receiving and reviewing recommendations from Council committees, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on panel rank and available funding.

Program Timeline

| | |
|-------------------------|-------------------------------------|
| Application Opens | April 5, 2022 |
| Application Deadline | May 31, 2022 |
| Panel Review | Approx. June – July 2022 |
| Funding Decision | Approx. July 2022 |
| Funding Notification | Approx. August 2022 |
| Grant Activity Period | November 1, 2022 – October 31, 2024 |
| Interim Report Deadline | November 30, 2023 |
| Final Report Deadline | November 30, 2024 |

Staff Assistance

Before contacting staff, check [FAQs](#) to see if application questions can be answered. If staff assistance is still required for guidance or clarification, email is the best way to contact Program Specialists. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. People who are Deaf, Hard of Hearing, Deaf-Blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request. Translation services may also be available upon request.

Organizations seeking technical assistance should contact:

TBD

Arts Program Specialist

California Arts Council

adminfellowgrant@arts.ca.gov

Governor of California
Gavin Newsom



Arts Council Members

Lilia Gonzáles-Chávez, Chair
Consuelo (Chelo) Montoya, Vice Chair
Gerald Clarke
Vicki Estrada
Jodie Evans
Stanlee Gatti
Ellen Gavin
Alex Israel
Phil Mercado
Roxanne Messina Captor
Jonathan Moscone

Executive Director, Anne Bown-Crawford
Deputy Director, Ayanna L. Kiburi, M.P.H.

1300 I Street, Suite 930
Sacramento, CA 95814
(916) 322-6555
Toll Free (800) 201-6201
FAX: (916) 322-6575
www.arts.ca.gov

Office Hours
8:00 a.m. - 5:00 p.m., Monday through Friday

Purpose: The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

The Council: The appointed Council of the CAC consists of 11 members. The Governor appoints nine members, the assembly Speaker appoints one member, and the Senate President pro Tempore appoints one member. Council members serve without salary, elect their own officers, and meet throughout the state to encourage public attendance. This body sets policy and has final approval of CAC grants.

Native Land Acknowledgement: The California Arts Council stands in solidarity with all of California's Indigenous people. We acknowledge that our work takes place on the now occupied traditional lands of the Miwok, Maidu, and Nisenan people, who are the past, present, and future stewards of this place. We make this first step in our journey to develop relationships and cultural competencies to truly support native sovereignty.

Mission: Strengthening arts, culture, and creative expression as the tools to cultivate a better California for all.

Vision: A California where all people flourish with universal access to and participation in the arts.

Racial Equity Statement: As California's state arts agency, the California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming.

- We are committed to ensuring that every policy enacted reflects democratic principles of equity and justice.
- We understand that enacting policy in a just and equitable manner considers critical issues of implicit bias and discrimination that requires concerted and purposeful action.
- We believe that bringing together Council, staff and other partners with differing backgrounds and life experiences will enhance our ability to increase opportunities for all arts service organizations to succeed.
- Policies, programs, and activities will be administered to identify and avoid discrimination and barriers to access, and to avoid disproportionately high and adverse effects on communities of color.
- Accountability to our grantees is of central importance to us. We understand the significance of evaluating the impact of our policymaking on grantees over time and utilizing this evaluation in the development of new policy initiatives.
- We are committed to the just and equitable disbursement of resources.
- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: population served and/or affected by race, color, national origin, and income level, which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

Funding: The CAC is a state agency, funded from the state's annual budget process and proceeds from the California Arts License Plate and the Keep Arts in Schools tax return voluntary contribution fund, supplemented by funds from the National Endowment for the Arts. Its grants are often matched by foundations, individuals, earned income, government agencies, in-kind contributions, or other organizations.

Information Access: Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Meeting dates and locations are posted at www.arts.ca.gov. Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

Grant Process: Applications are evaluated by panels of recognized field representatives who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, the CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

Requirements: The CAC provides grant funding to individual artists and is mandated both by federal and state regulations to fund arts organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code (Fiscal Receivers are eligible in some programs), or under sec. 23701d of the California Revenue and Taxations Code, or entities that are a unit of government; and that comply with the Civil Rights Acts of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulation; the Americans with Disabilities Act of 1990 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

Ownership, Copyrights, Royalties, Credit: The CAC does not claim ownership, copyrights, royalties, or other claim to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such material for official, noncommercial purpose, including but not limited to use on the CAC website, social media and print materials. In addition, the CAC requires documentation of grants activity and appropriate credit for CAC partial support.

Appendix A: Resources for Applicants

Grantee Requirements

Awarded grantees must comply with all requirements as stipulated in the grant agreement, including but not limited to the following:

- **Complete contract documents** - Upon notification of grant award, complete all required contract documents in order to receive grant payment. Contract documents must be received by the CAC within 60 days of issuance or the grant funding may be revoked.
- **Payee Data Record** - Each awarded organization or fiscal sponsor (if applicable) must complete, sign, and submit an STD 204 Payee Data Record as a required contract document before grant funds can be released.
- **Consistent activities** - Carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- **Approval for changes** - Programming activities must be completed as proposed. Changes must be proposed in advance and require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis.
- **Thank you letters** - To better inform our elected representatives of the value of the arts and the use of state funds, grantees are required to include copies of signed letters sent to the Governor, state Senate, and Assembly representatives thanking them for the grant. Local representatives may be found at this link: <https://findyourrep.legislature.ca.gov/>.
- **Use of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC acknowledgement** - The following acknowledgement of CAC funding is required on all printed and electronic materials: “*This activity is funded in part by the California Arts Council, a state agency.*”
- **Interim report** - Provide an interim report summarizing grant-funded activities and accomplishments within 30 days of the midpoint of the grant activity period. Grantees that do not submit reports by the posted deadlines may jeopardize their organization’s opportunity for future funding from the CAC.
- **Final report** - Provide a final report summarizing grant-funded activities and accomplishments within 30 days of the end of the grant activity period. Grantees that do not submit reports by the posted deadlines may jeopardize their organization’s opportunity for future funding from the CAC.
- **California Model Agreement (AB20) and indirect costs** - In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from the Regents of the University of California or the Board of Trustees of the California State University.

- **What We Do Not Fund**

Click [here](#) to review the list of activities and expenses that CAC does not fund.

- **Sample Fiscal Sponsor Letter of Agreement**

Click [here](#) for a letter template for applicant organizations using fiscal sponsors.

- **Definition of Signature**

Click [here](#) for information on acceptable forms of validation for required signed documentation.

- **Appeals Process**

1. Before requesting an appeal, check that your request qualifies by reading the following.

Appeals are only granted if:

- a. Panel's assessment was based on a misstatement of information in the application that negatively influenced the panel's recommendation; and/or
- b. Incorrect processing of the required application material, which negatively influenced the panel's recommendation.

Dissatisfaction with award denial or award amount does not qualify for appeal.

2. Request an official Appeal Form by emailing the CAC Program Specialist listed on your grant notification letter.

3. Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.



CULTURAL PATHWAYS – TECHNICAL ASSISTANCE

2022 Grant Guidelines

Deadline: May 31, 2022

The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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CULTURAL PATHWAYS – TECHNICAL ASSISTANCE

2022 GRANT GUIDELINES

DEADLINE: May 31, 2022 11:59 PM

Grant Request Amount: Up to \$150,000

Estimated Total Number of Grant Awards: 1

Grant Activity Period: November 1, 2022 – October 31, 2024 (2 years)

Matching Funds: Not Required



Apply at: calartscouncil.smartsimple.com

Background & Purpose

The California Arts Council’s policies and practices prioritize racial equity and have a broad geographic reach into communities of all sizes and needs. These priorities include strengthening the creative expression of artists, artistic practice, and community collaboration as vital strategies in healing, stabilizing, uplifting, and transforming communities. Artistic projects that foster creative social change in equity and access provide crucial opportunities for sustaining strong, healthy, vibrant, safe, and resilient communities in a region.

The **Cultural Pathways-Technical Assistance** program is rooted in the CAC’s commitment to serving the needs of an increasingly demographically complex California, and the belief that a healthy arts ecosystem reflects contributions from all of California’s diverse populations.

The purpose of the Cultural Pathways-Technical Assistance program is to strengthen the capacity of small, new, and emerging arts organizations that are rooted in communities of color, recent immigrant and refugee communities, and tribal or indigenous groups, and to anchor the cultural and creative work of these organizations into the cultural landscape of the state.

Program Description

The intended outcome of this program is to facilitate transformational growth within Cultural Pathways’ grantee organizations through delivering significant professional development and technical assistance to these organizations. Successful applicants will provide Cultural Pathways grantees with technical assistance and professional development tools, resources, and training. Technical assistance may take the form of convenings, webinars, learning communities, workshops, and more.

Program Goals

- Strengthen the organizational capacity of Cultural Pathways grantee organizations.
- Advance specific skills and knowledge of Cultural Pathways organization’s key administrative, artistic, and governance personnel.
- Support the strategic and long-term stability of Cultural Pathways grantee organizations.
- Promote best practices in nonprofit and public sector management.

Technical Assistance may include the following areas:

- Online grants management system support
- Grant evaluation and reporting assistance
- Additional areas as identified by the grantee cohort

Professional Development may include providing assistance with the following:

- Strategic planning and implementation
- Leadership and board development
- Nonprofit financial management
- Fund development strategies
- Marketing and outreach
- Data and systems management
- Arts presenting
- Communicating the value of your work
- Program evaluation
- Developing and maintaining partnerships
- Additional areas as identified by the grantee cohort

Project Requirements

- Provide technical assistance and professional development activities to all 2022 Cultural Pathways grantees (remotely and/or person).
 - Provided activities, programs, and services must be free for all participants.
 - Activities should be offered in group or one-on-one sessions as applicable.
- Facilitate one regional convening per year (2 total) and provide travel assistance to grantee cohort for all convenings.
- All activities to be funded by the CAC must occur within the two-year Grant Activity Period. Technical Assistance and Professional Development activities should conclude by the end of the Cultural Pathways Grant Activity Period end date (June 30, 2024).
- Provided activities, programs, and services must be culturally relevant and responsive to the identified communities and groups that Cultural Pathways grantee organizations are led by and serve (organizations rooted in communities of color, recent immigrant/refugee communities, and/or tribal/indigenous communities).
 - Translation and interpretation services must be utilized/offered for all applicable activities.
- All CAC-funded programs, services, information, and facilities where funded activities take place, including online spaces, must be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty

speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

Eligibility Requirements

Applicants must comply with the requirements below. All applications must include the listed items at the time of submission in order to be considered for funding.

- **Racial equity statement** - Description of the organization’s commitment to equitable policies and culture.
- **California-based** - Documentation of having a principal place of business in California.
- **Arts programming** - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant or fiscal sponsor** - Non-governmental (municipal, county, or tribal) applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code.
- **Fiscal sponsors** - An applicant organization without nonprofit status must use a California-based fiscal sponsor with a federal 501(c)(3) designation to apply for funding.
 - The fiscal sponsor will provide the fiscal oversight and administrative services needed to complete the grant.
 - A [Letter of Agreement](#) between the fiscal sponsor and the applicant organization **must be signed** by a representative from both parties and submitted with the application. A blank signature field will not be accepted. **If a grant is awarded, the fiscal sponsor becomes the legal contract holder with the California Arts Council.**
 - A fiscal sponsor change is not permissible during the Grant Activity Period, with rare exceptions.
 - Fiscal sponsors must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline. (Acting as a fiscal sponsor to arts and cultural organizations is considered an arts service.) See additional information on the use of [CAC fiscal sponsors](#).
- **Certificate of good standing** - Nonprofit organizations and fiscal sponsors (if applicable) must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application. You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

Eligible Request Amounts

Applicant organizations can request up to \$150,000 for the two-year grant period.

Funding Restrictions

- For organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 50% of the total operating revenue from the most recently completed fiscal year.
- Current (2022) Cultural Pathways grantee organizations are not eligible to apply.

Matching Funds

Matching funds are not required for this grant.

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections.

Although not factors in grant decisions, we strongly encourage applications from organizations that are led by, represent, and/or serve systemically marginalized communities, which may include but are not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Native Hawaiian, Indigenous, Tribal; Currently Experiencing Incarceration; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Rural; Returned Residents, Formerly Incarcerated; Students of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused, Transient; Veterans; or Youth.

Online Application Portal

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. It is recommended that new applicants create an online profile well in advance of the application deadline. More information can be found on the [Grant Resources](#) page of the CAC website.

Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions and required documents pertaining to each review criterion are included below. Detailed instructions are available at calartscouncil.smartsimple.com.

Racial Equity: Demonstrates an understanding of racial equity through its cultural competence, policies, practices, projects, and organizational culture. Elements of racial equity are evidenced in the implementation of programming/services and throughout the proposal. Organization's leadership and participants center cultural, ethnic, and racial diversity.

Application Questions and Required Documents

1. Describe the elements of racial equity that are essential to the program/service and organization policies/culture. This criterion will be assessed by panelists during the review process. Your racial equity statement could include, but is not limited to:
 - a. A description of your region's landscape and how systemic racism has impacted your communities and field
 - b. How your organization is addressing issues of systemic inequities through racially equitable policies and practices
 - c. A description of the racial equity elements that support how the organization serves and uplifts the leadership of communities of color in your region, through your organizational leadership, community partnerships, mentorship, arts and cultural programming, accessibility, and outreach
2. Describe how the elements of racial equity show up in the programming/services and policies.
3. Describe how the leadership and participants demonstrate cultural, ethnic, and racial diversity.
4. Describe any strategies or progress the organization has made toward your racial equity elements that you are proud of and would want to share with the field.

Management and Leadership: Experience and qualifications of key administrative personnel. Level of involvement, engagement, and support provided by staff, volunteers, and, if applicable, advisory groups and board of directors. Detailed project description and timeline outlining activities and program goals to be accomplished.

Application Questions and Required Documents

1. Identify personnel who will be providing Technical Assistance and Professional Development activities related to the program. Provide a brief biography for each key individual (artistic, technical, or administrative) involved. Include name, title, whether to be supported by CAC funds, relevant experience, and role.
2. Provide a detailed description of your proposed project, including the technical assistance and professional development activities the grantee cohort will engage in. Identify the activity locations, whether online or in-person, including regional convenings. Be sure to include how you will accomplish the stated program goals.
3. Provide a detailed timeline for programming and services that will occur within the Grant Activity Period.
4. Complete a two-year budget snapshot table. Provide revenue and expense amounts. Address any significant changes in line items from one year to the next and explain anticipated surpluses or deficits.
5. Complete a detailed project budget, including all expenses relevant to the stated project activities, and include rates of pay that appropriately compensate the labor of all individuals working on the project. Provide details for each line item to be funded by this grant.

Community Engagement and Social Impact: Demonstrates that organization is rooted in, reflective of, and responsive to the identified community benefiting from its services. Evidence of ability to nurture transformative growth from within the identified organizations to be served. Letter of support from a key external stakeholder, partner, or collaborator, affirming the organization's capacity to serve the grantee cohort.

Application Questions and Required Documents

1. Describe the specific community your organization is rooted in and how your organization is reflective of and responsive to the identified community benefitting from its services.
2. Describe how your organization will nurture transformative growth from within the identified organizations to be served.
3. Upload a Letter of Support from a key external stakeholder, partner, or collaborator, affirming the organization's capacity to serve the grantee cohort.

Communication and Documentation: Ability to communicate programs and services to constituents. Ability to document the relevance, impact, and benefits of the organization's programs and services.

Application Questions and Required Documents

1. Describe how your organization will communicate programs and services to constituents, including how you will provide translation and interpretation services.
2. Describe how you will document the relevance, impact, and benefits of the organization's programs and services.
3. Provide no more than three (3) samples that best portray your organization and its work. These may include artistic work, press materials, flyers, brochures, programs, newsletters, audio, video and other marketing pieces. Samples should be within the past two years and relevant to this grant opportunity.

Accessibility: Demonstrates that its programs, services, information, and facilities where funded activities are to take place, including online spaces, will be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

Application Questions and Required Documents

1. Describe your organization's approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.

2. Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be viewed at [this link](#).

California Arts Council Decision-making

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Natalie Peeples

she/her/hers

Arts Program Specialist

California Arts Council

technicalassistancegrant@arts.ca.gov

Governor of California
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Arts Council Members

Lilia Gonzáles-Chávez, Chair

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FAX: (916) 322-6575

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Purpose: The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

The Council: The appointed Council of the CAC consists of 11 members. The Governor appoints nine members, the assembly Speaker appoints one member, and the Senate President pro Tempore appoints one member. Council members serve without salary, elect their own officers, and meet throughout the state to encourage public attendance. This body sets policy and has final approval of CAC grants.

Native Land Acknowledgement: The California Arts Council stands in solidarity with all of California's Indigenous people. We acknowledge that our work takes place on the now occupied traditional lands of the Miwok, Maidu, and Nisenan people, who are the past, present, and future stewards of this place. We make this first step in our journey to develop relationships and cultural competencies to truly support native sovereignty.

Mission: Strengthening arts, culture, and creative expression as the tools to cultivate a better California for all.

Vision: A California where all people flourish with universal access to and participation in the arts.

Racial Equity Statement: As California's state arts agency, the California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming.

- We are committed to ensuring that every policy enacted reflects democratic principles of equity and justice.
- We understand that enacting policy in a just and equitable manner considers critical issues of implicit bias and discrimination that requires concerted and purposeful action.
- We believe that bringing together Council, staff and other partners with differing backgrounds and life experiences will enhance our ability to increase opportunities for all arts service organizations to succeed.
- Policies, programs, and activities will be administered to identify and avoid discrimination and barriers to access, and to avoid disproportionately high and adverse effects on communities of color.
- Accountability to our grantees is of central importance to us. We understand the significance of evaluating the impact of our policymaking on grantees over time and utilizing this evaluation in the development of new policy initiatives.
- We are committed to the just and equitable disbursement of resources.
- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: population served and/or affected by race, color, national origin, and income level, which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

Funding: The CAC is a state agency, funded from the state's annual budget process and proceeds from the California Arts License Plate and the Keep Arts in Schools tax return voluntary contribution fund, supplemented by funds from the National Endowment for the Arts. Its grants are often matched by foundations, individuals, earned income, government agencies, in-kind contributions, or other organizations.

Information Access: Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Meeting dates and locations are posted at www.arts.ca.gov. Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

Grant Process: Applications are evaluated by panels of recognized field representatives who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, the CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

Requirements: The CAC provides grant funding to individual artists and is mandated both by federal and state regulations to fund arts organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code (Fiscal Receivers are eligible in some programs), or under sec. 23701d of the California Revenue and Taxations Code, or entities that are a unit of government; and that comply with the Civil Rights Acts of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulation; the Americans with Disabilities Act of 1990 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

Ownership, Copyrights, Royalties, Credit: The CAC does not claim ownership, copyrights, royalties, or other claim to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such material for official, noncommercial purpose, including but not limited to use on the CAC website, social media and print materials. In addition, the CAC requires documentation of grants activity and appropriate credit for CAC partial support.

Appendix A: Resources for Applicants

Grantee Requirements

Awarded grantees must comply with all requirements as stipulated in the grant agreement, including but not limited to the following:

- **Complete contract documents** - Upon notification of grant award, complete all required contract documents in order to receive grant payment. Contract documents must be received by the CAC within 60 days of issuance or the grant funding may be revoked.
- **Payee Data Record** - Each awarded organization or fiscal sponsor (if applicable) must complete, sign, and submit an STD 204 Payee Data Record as a required contract document before grant funds can be released.
- **Consistent activities** - Carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- **Approval for changes** - Programming activities must be completed as proposed. Changes must be proposed in advance and require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis.
- **Thank you letters** - To better inform our elected representatives of the value of the arts and the use of state funds, grantees are required to include copies of signed letters sent to the Governor, state Senate, and Assembly representatives thanking them for the grant. Local representatives may be found at this link: <https://findyourrep.legislature.ca.gov/>.
- **Use of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC acknowledgement** - The following acknowledgement of CAC funding is required on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- **Interim report** - Provide an interim report summarizing grant-funded activities and accomplishments within 30 days of the midpoint of the grant activity period. Grantees that do not submit reports by the posted deadlines may jeopardize their organization’s opportunity for future funding from the CAC.
- **Final report** - Provide a final report summarizing grant-funded activities and accomplishments within 30 days of the end of the grant activity period. Grantees that do not submit reports by the posted deadlines may jeopardize their organization’s opportunity for future funding from the CAC.
- **California Model Agreement (AB20) and indirect costs** - In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from the Regents of the University of California or the Board of Trustees of the California State University.

- **What We Do Not Fund**

Click [here](#) to review the list of activities and expenses that CAC does not fund.

- **Sample Fiscal Sponsor Letter of Agreement**

Click [here](#) for a letter template for applicant organizations using fiscal sponsors.

- **Definition of Signature**

Click [here](#) for information on acceptable forms of validation for required signed documentation.

- **Appeals Process**

1. Before requesting an appeal, check that your request qualifies by reading the following. Appeals are only granted if:
 - a. Panel's assessment was based on a misstatement of information in the application that negatively influenced the panel's recommendation; and/or
 - b. Incorrect processing of the required application material, which negatively influenced the panel's recommendation.

Dissatisfaction with award denial or award amount does not qualify for appeal.

2. Request an official Appeal Form by emailing the CAC Program Specialist listed on your grant notification letter.
3. Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.

Creative Youth
Development Funded
Programs



ARTISTS IN SCHOOLS



2022 Grant Guidelines

Deadline: May 31, 2022

The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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ARTISTS IN SCHOOLS

2022 GRANT GUIDELINES

DEADLINE: May 31, 2022 11:59 PM

Grant Request Amount: Up to \$40,000 for two years.

Estimated Total Number of Grant Awards: TBD

Grant Activity Period: November 1, 2022 – October 31, 2024

Matching Funds: Not Required



Apply at: calartscouncil.smartsimple.com

Background & Purpose

Since 1976, the CAC has supported arts education programs that bring together local arts organizations, teaching artists, and school communities through its grants. The CAC's arts education grant programs are rooted in the agency's belief that robust, sequential, culturally and linguistically responsive arts learning is an essential tool for healthy human development, and that it should be a core element of the education of every student. The overarching purpose of our arts education grant programs is to expand participation in meaningful arts learning opportunities by supporting these activities in a diversity of settings and contexts for infants, children, and youth.

The **Artists in Schools (AIS)** program supports projects that integrate community arts partners into culturally and linguistically responsive, sequential, standards-based arts learning for students in preschool through Grade 12 as part of the regular school day, and that address the unique circumstances of the school environment (for outside-of-school program support, please see the Creative Youth Development guidelines). The intent of the program is to augment and enhance the work of classroom teachers and school-based arts programs by bringing arts resources within the local community into the school culture, not to supplant credentialed arts teachers. AIS projects focus on hands-on participant learning that takes place over a sustained period (typically a minimum of ten class sessions) with an identified group(s) of students.

Program Goals

Projects should address the following Artists in Schools program goals:

- Increase student access to and participation in school-based arts education as part of coordinated efforts with school site leaders, district staff, and county Offices of Education.
- Develop the artistic abilities of students through sequential, hands-on arts learning.
- Promote life skills such as critical thinking, problem solving, collaboration and positive self-expression through the arts.
- Promote students' positive social and emotional development through reflection and creative practice.
- Promote culturally and linguistically responsive learning through the arts, using cultural knowledge to support the cultural assets of the local community and students' positive self-identification and respect for diverse cultures.

- Develop long-term, mutually beneficial relationships between arts and educational organizations, teaching artists, and the youth and families in the communities they serve.

Project Requirements

- The applicant must develop and complete a project addressing the goals of the program to be completed within the project timeline. The project description must include an anticipated timeline for completion within the grant activity period
- The project must be designed and developed in partnership between an arts organization and the school sites to be served. The project should demonstrate significant planning that reflects a collaborative relationship between the arts organization and the school, and between the participating teaching artists and classroom teachers. Exemplary proposals will demonstrate the role the project plays in a larger district and/or countywide Strategic Arts Plan.
- Professional fees for artists must be included. Fees for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers. For more information on teaching artist rates of pay, please visit: <https://teachingartistsguild.org/pay-rate-calculator>
- The project must enable students to understand and participate in specific art forms and to develop their creativity, skills, and knowledge. The applicant should present well-developed project goals, learning objectives, activities, and assessment tools.
- The project should be of sufficient frequency and duration to foster sequential learning. The project must include sustained contact between the teaching artist(s) and the students over a period of time determined by the needs of the students and the parameters of the project. This could mean intensive daily interaction over the course of 1-2 weeks, weekly interaction over months, or other regular interaction over a period of time. A minimum of 10 sessions is highly recommended unless each session will last for more than two hours. A larger group of students may also participate in less structured, non-sequential or more limited activities that expose them to the art forms as a part of the project.
- Project activities should explicitly align with California Visual and Performing Arts or Media Arts standards, and may also align with Common Core Standards. The CAC highly recommends that applicants also consult Creative Youth Development frameworks
- All aspects of the program must be free of charge to students.
- All CAC-funded programs, services, information, and facilities where funded activities take place, including online spaces, must be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

Eligibility Requirements

Applicants must comply with the requirements below. All applications must include the listed items at the time of submission in order to be considered for funding.

- **Racial equity statement** - Description of the organization's commitment to equitable policies and culture.

- **California-based** - Documentation of having a principal place of business in California.
- **Arts programming** - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant or fiscal sponsor** - Non-governmental (municipal, county, or tribal) applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code.
- **Fiscal sponsors** - An applicant organization without nonprofit status must use a California-based fiscal sponsor with a federal 501(c)(3) designation to apply for funding.
 - The fiscal sponsor will provide the fiscal oversight and administrative services needed to complete the grant.
 - A [Letter of Agreement](#) between the fiscal sponsor and the applicant organization **must be signed** by a representative from both parties and submitted with the application. A blank signature field will not be accepted. **If a grant is awarded, the fiscal sponsor becomes the legal contract holder with the California Arts Council.**
 - A fiscal sponsor change is not permissible during the grant activity period, with rare exceptions.
 - Fiscal sponsors must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline. (Acting as a fiscal sponsor to arts and cultural organizations is considered an arts service.) See additional information on the use of [CAC fiscal sponsors](#).
- **Certificate of good standing** - Nonprofit organizations and fiscal sponsors (if applicable) must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application. You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

Eligible Request Amounts

Applicant organizations can request up to \$40,000 for the 2-Year grant period.

Funding Restrictions

For organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 50% of the total operating revenue from the most recently completed fiscal year.

Matching Funds

Matching funds are not required for this grant.

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections.

Although not factors in grant decisions, we strongly encourage applications from organizations that are led by, represent, and/or serve systemically marginalized communities, which may include but are not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Native Hawaiian, Indigenous, Tribal; Currently Experiencing Incarceration; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Rural; Returned Residents, Formerly Incarcerated; Students of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused, Transient; Veterans; or Youth.

Online Application Portal

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. **It is recommended that new applicants create an online profile well in advance of the application deadline.** More information can be found on the [Grant Resources](#) page of the CAC website.

Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions and required documents pertaining to each review criterion are included below. Detailed instructions are available at calartscouncil.smartsimple.com.

Racial Equity: Demonstrates an understanding of racial equity through its cultural competence, policies, practices, projects, and organizational culture. Elements of racial equity are evidenced in the implementation of programming/services and throughout the proposal. Organization's leadership and participants center cultural, ethnic, and racial diversity.

Application Questions and Required Documents

1. Describe the elements of racial equity that are essential to the program/service and organization policies/culture. This criterion will be assessed by panelists during the review process. Your racial equity statement could include, but is not limited to:
 - a. A description of your region's landscape and how systemic racism has impacted your communities and field
 - b. How your organization is addressing issues of systemic inequities through racially equitable policies and practices
 - c. A description of the racial equity elements that support how the organization serves and uplifts the leadership of communities of color in your region, through your organizational leadership, community partnerships, mentorship, arts and cultural programming, accessibility, and outreach
2. Describe how the elements of racial equity show up in the programming/services and policies.

3. Describe how the leadership and participants demonstrate cultural, ethnic, and racial diversity.
4. Describe any strategies or progress the organization has made toward your racial equity elements that you are proud of and would want to share with the field.

Program Design and Implementation: Indicates clear objectives that address the Artists In Schools program goals and includes a realistic timeline of activities that support the realization of those objectives. The project budget is detailed, includes all expenses relevant to the stated project activities, and includes rates of pay that appropriately compensate the labor of all individuals working on the project.

Application Questions and Required Documents

Narrative Questions:

1. Provide a detailed description of your proposed project, including the artistic activities, timeline of all key arts programming or services that will occur, and specifically how this arts project will be impactful for the school community.
2. Describe the individual school community(ies) that will be served, including demographic information, priority student populations, and any areas of academic focus (e.g. magnet programs).
3. How does this project align with the school district and/or county's Strategic Arts Plan, and/or the specific school site(s) goals? Please describe how this project complements other arts education opportunities, and/or how it is part of an ongoing sequence within students' educational programs.
4. Include a plan for a single lesson that would occur as part of the project. A lesson example that takes place midway through the residency is highly recommended (as opposed to an initial or culminating meeting). The lesson plan should include:
 - a. Grade level of students
 - b. Length of class
 - c. Session number (e.g., 4 of 16)
 - d. Instructional materials to be used
 - e. Skills and knowledge the students will acquire: What will the students know and/or be able to do as a result of this specific lesson?
 - f. Key standards to be addressed: [California Visual and Performing Arts Standards](#). Project may also address [Common Core Standards](#). Applicants are also highly encouraged to consult [Creative Youth Development Frameworks](#) and the California County Superintendents' publication on [Culturally & Linguistically Responsive Arts Teaching and Learning in Action](#).
5. Describe how you will evaluate the project to determine its impact. If you have completed a similar project in the past, please share the evaluation results.

Quantitative Questions:

1. Artistic disciplines to be taught
2. Duration and frequency of sessions (e.g., 1 hour, twice a week for 12 weeks)
3. Number of sites served
4. Number of total individuals to benefit directly (individuals participating in the core program activities)
5. Number of individuals to benefit indirectly (audience members, beneficiaries of public art installations, etc.)

Key Personnel Bios:

1. Provide a brief biography for each key individual (artistic, technical, or administrative) involved in this project. Include name, title, whether to be supported by CAC funds, relevant experience as it relates to this project, and role within the proposed activities. If proposing therapeutic outcomes, applicants must establish the qualifications of service providers, how strategies are appropriate to the clinical and/or community arts setting, and how support is culturally responsive to participants.

Support Materials:

1. Letter of Support: Please provide a signed statement from a key stakeholder, partner, or community member. The statement should substantiate the quality of the organization and affirm the organization's impact on the community it serves.
2. Letter of Agreement: Provide a joint Letter(s) of Agreement signed by both the Applicant Organization and a school official from each site to be served. This letter(s) should indicate mutual commitment to the project and understanding of the roles and responsibilities of each party.
3. Teaching Artist Work Samples: Include up to three samples of Teaching Artist work providing evidence of talent and capacity both and artist(s) and instructor(s). Video samples featuring interaction with students are highly recommended.
4. Student Work Samples: Provide up to two samples that best portray student work created under the instruction of the Teaching Artist(s).
5. Support Materials Notes: Provide brief descriptions of artistic work samples and other support materials. For video or audio samples, provide specific start and end times for the portion you would like the panel to review. Be sure to clearly indicate which specific files your notes are referencing.
6. Payee Data Record (STD 204) – a fillable PDF is available to download, complete, and upload within the application.

Community Engagement and Social Impact: Demonstrates the ways in which the project will result in the healing, stabilizing, uplifting, and transforming of a community particularly vulnerable to and adversely affected by the COVID-19 pandemic. The proposal centers community members' voices throughout the entirety of the project, including project development, implementation, and evaluation. The community actively participates in shaping the project outcomes, documentation strategies, and measures of success.

Application Questions and Required Documents

1. Describe how your project will address the healing, stabilizing, uplifting, and transforming of a community particularly vulnerable to and adversely affected by the COVID-19 pandemic.
2. Describe how you plan to center community members' voices throughout the entirety of the project, including project development, implementation, and evaluation.
3. Describe how the community actively participates in shaping project outcomes, documentation strategies, and measures of success.
4. Select up to four communities that will be most deeply impacted by this project: Arab, Asian, Black/African American, California Native American/Indigenous, Currently Incarcerated/Experiencing Incarceration, Disabled, Elders/Seniors, Health Workers, Immigrants (Documented and/or Undocumented)/Refugees/Asylum Seekers/Migrants, Indigenous/Tribal, Latinx/Chicanx, LGBTQIA+, Low- Income, MENASA (Middle Eastern, North African, South Asian), Native Hawaiian, Neuro-Divergent, Pacific Islander, People of Color, Rural, Returned Residents/Formerly Incarcerated, Students of Color, Trans and/or Non-Binary People, Unhoused/Transient, Veterans (defined as an individual who has previously served in the United States military, or an individual who has previously served in a similar military capacity alongside and/or at the request, direction, and command of U.S. military forces), Youth (0-24)

Accessibility: Demonstrates that its programs, services, information, and facilities where funded activities are to take place, including online spaces, will be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

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Amy Garrett
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Arts Program Specialist
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Arts Council Members

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Office Hours

8:00 a.m. - 5:00 p.m., Monday through Friday

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Racial Equity Statement: As California's state arts agency, the California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming.

- We are committed to ensuring that every policy enacted reflects democratic principles of equity and justice.
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- Accountability to our grantees is of central importance to us. We understand the significance of evaluating the impact of our policymaking on grantees over time and utilizing this evaluation in the development of new policy initiatives.
- We are committed to the just and equitable disbursement of resources.
- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: population served and/or affected by race, color, national origin, and income level, which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

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2. Request an official Appeal Form by emailing the CAC Program Specialist listed on your grant notification letter.

3. Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.



ARTS EDUCATION EXPOSURE

2022 Grant Guidelines

Deadline: May 31, 2022

The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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ARTS EDUCATION EXPOSURE

2022 GRANT GUIDELINES

DEADLINE: May 31, 2022 11:59 PM

Grant Request Amount: Up to \$40,000 for two years.

Estimated Total Number of Grant Awards: TBD

Grant Activity Period: November 1, 2022 – October 31, 2024

Matching Funds: Not Required



Apply at: calartscouncil.smartsimple.com

Background & Purpose

Since 1976, the CAC has supported arts education programs that bring together local arts organizations, teaching artists, and school communities through its grants. The CAC's arts education grant programs are rooted in the agency's belief that robust, sequential, culturally and linguistically responsive arts learning is an essential tool for healthy human development, and that it should be a core element of the education of every student. The overarching purpose of our arts education grant programs is to expand participation in meaningful arts learning opportunities by supporting these activities in a diversity of settings and contexts for infants, children, and youth.

In 2016, the CAC expanded our arts education offerings to include the **Arts Education Exposure (AEE)** program. The purpose of the Exposure program is to support attendance at high-quality performances and exhibits for students who would particularly benefit from these experiences. Students may be identified as priority communities for participation due to socio-economic status, geographic region, or other aspects of students' life experiences that elevate the impact of having opportunities to engage with these cultural assets. Exposure program experiences may include art exhibits and performances, field trips to arts venues, and/or in-school assemblies.

Artists involved in this grant category will demonstrate the highest level of rigor and commitment to craft, and their work will offer deep cultural resonance with the student communities to be served. Student artwork, whether prepared in advance or executed onsite, is not appropriate as the artistic focus of this grant category. The impact of student attendance at artistic events should be complemented by pre- and post-attendance activities, such as artist talkbacks, teaching artist workshops, and/or facility tours.

Program Goals

Projects should address the following Exposure program goals:

- Increase student access to and participation in school-based arts education as part of coordinated efforts with school site leaders, district staff, and county Offices of Education.
- Cultivate students' appreciation for the arts and understanding of themselves as the next generation of arts patrons and participants.
- Promote culturally and linguistically responsive learning through the arts, using cultural knowledge to support the cultural assets of the local community and students' positive self-identification within and respect for diverse cultures.

- Develop long-term, mutually beneficial relationships between arts and educational organizations, teaching artists, and the youth and families in the communities they serve.

Project Requirements

- The applicant must develop and complete a project addressing the goals of the program to be completed within the project timeline. The project description must include an anticipated timeline for completion within the grant activity period.
- The project must be designed and developed in partnership between an arts organization and the school sites to be served. The project should demonstrate significant planning that reflects a collaborative relationship between the arts organization and the school, and between the participating teaching artists and classroom teachers. Exemplary proposals will demonstrate the role the project plays in a larger district and/or countywide Strategic Arts Plan.
- Professional fees for artists must be included. Fees for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers. For more information on teaching artist rates of pay, please visit: <https://teachingartistsguild.org/pay-rate-calculator>
- The project must enable students to understand and engage in specific art forms and to develop their creativity, skills and knowledge. The applicant should present well-developed project goals, learning objectives, activities, and assessment tools.
- Students must engage in performance-related educational activities including but not limited to pre- and/or post-show discussions, workshops, or in-school seminars. The applicant must develop and distribute a study guide to each classroom teacher whose students will be engaged in the project.
- The applicant must demonstrate that students engaged in the project constitute a priority community for high-quality arts exposure.
- Project activities should explicitly align with California Visual and Performing Arts or Media Arts standards, and may also align with Common Core Standards. The CAC highly recommends that applicants also consult Creative Youth Development frameworks
- Arts events, curriculum, and all project components must be free of charge to students.
- All CAC-funded programs, services, information, and facilities where funded activities take place, including online spaces, must be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

Eligibility Requirements

Applicants must comply with the requirements below. All applications must include the listed items at the time of submission in order to be considered for funding.

- **Racial equity statement** - Description of the organization's commitment to equitable policies and culture.

- **California-based** - Documentation of having a principal place of business in California.
- **Arts programming** - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant or fiscal sponsor** - Non-governmental (municipal, county, or tribal) applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code.
- **Fiscal sponsors** - An applicant organization without nonprofit status must use a California-based fiscal sponsor with a federal 501(c)(3) designation to apply for funding.
 - The fiscal sponsor will provide the fiscal oversight and administrative services needed to complete the grant.
 - A [Letter of Agreement](#) between the fiscal sponsor and the applicant organization **must be signed** by a representative from both parties and submitted with the application. A blank signature field will not be accepted. If a grant is awarded, the fiscal sponsor becomes the legal contract holder with the California Arts Council.
 - A fiscal sponsor change is not permissible during the Grant Activity Period, with rare exceptions.
 - Fiscal sponsors must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline. (Acting as a fiscal sponsor to arts and cultural organizations is considered an arts service.) See additional information on the use of [CAC fiscal sponsors](#).
- **Certificate of good standing** - Nonprofit organizations and fiscal sponsors (if applicable) must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application. You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

Eligible Request Amounts

Applicant organizations can request up to \$40,000 for the 2-Year grant period.

Funding Restrictions

For organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 50% of the total operating revenue from the most recently completed fiscal year.

Matching Funds

Matching funds are not required for this grant.

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections.

Although not factors in grant decisions, we strongly encourage applications from organizations that are led by, represent, and/or serve systemically marginalized communities, which may include but are not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Native Hawaiian, Indigenous, Tribal; Currently Experiencing Incarceration; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Rural; Returned Residents, Formerly Incarcerated; Students of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused, Transient; Veterans; or Youth.

Online Application Portal

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. **It is recommended that new applicants create an online profile well in advance of the application deadline.** More information can be found on the [Grant Resources](#) page of the CAC website.

Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions and required documents pertaining to each review criterion are included below. Detailed instructions are available at calartscouncil.smartsimple.com.

Racial Equity: Demonstrates an understanding of racial equity through its cultural competence, policies, practices, projects, and organizational culture. Elements of racial equity are evidenced in the implementation of programming/services and throughout the proposal. Organization's leadership and participants center cultural, ethnic, and racial diversity.

Application Questions and Required Documents

1. Describe the elements of racial equity that are essential to the program/service and organization policies/culture. This criterion will be assessed by panelists during the review process. Your racial equity statement could include, but is not limited to:
 - a. A description of your region's landscape and how systemic racism has impacted your communities and field
 - b. How your organization is addressing issues of systemic inequities through racially equitable policies and practices
 - c. A description of the racial equity elements that support how the organization serves and uplifts the leadership of communities of color in your region, through your organizational leadership, community partnerships, mentorship, arts and cultural programming, accessibility, and outreach

2. Describe how the elements of racial equity show up in the programming/services and policies.
3. Describe how the leadership and participants demonstrate cultural, ethnic, and racial diversity.
4. Describe any strategies or progress the organization has made toward your racial equity elements that you are proud of and would want to share with the field.

Program Design and Implementation: Indicates clear objectives that address the Arts Education Exposure program goals and includes a realistic timeline of activities that support the realization of those objectives. The project budget is detailed, includes all expenses relevant to the stated project activities, and includes rates of pay that appropriately compensate the labor of all individuals working on the project.

Application Questions and Required Documents

Narrative Questions:

1. Provide a detailed description of your proposed project, including the artistic activities, timeline of all key arts programming or services that will occur, and specifically how this arts project will be impactful for the school community.
2. Describe the individual school community(ies) that will be served, including demographic information, priority student populations, and any areas of academic focus (e.g. magnet programs).
3. How does this project align with the school district and/or county's Strategic Arts Plan, and/or the specific school site(s) goals? Please describe how this project complements other arts education opportunities, and/or how it is part of an ongoing sequence within students' educational programs
4. Describe the skills and knowledge students will acquire through this project, and how the project activities support that development
5. Describe how you will evaluate the project to determine its impact. If you have completed a similar project in the past, please share the evaluation results.

Quantitative Questions:

1. Artistic disciplines to which students will be exposed
2. Number of sites served
3. Number of total individuals to benefit directly (individuals participating in the core program activities)
4. Number of individuals to benefit indirectly (audience members, beneficiaries of public art installations, etc.)

Key Personnel Bios:

- Provide a brief biography for each key individual (artistic, technical, or administrative) involved in this project. Include name, title, whether to be supported by CAC funds, relevant experience as it relates to this project, and role within the proposed activities. If proposing therapeutic outcomes, applicants must establish the qualifications of service providers, how strategies are appropriate to the clinical and/or community arts setting, and how support is culturally responsive to participants.

Support Materials:

- **Artistic Work Samples:** Please include up to three samples of artistic work providing evidence to the quality of the artists associated with this project. Images, audio, and video (links) should be recent, relevant and related to your proposed project.
- **Additional Work Samples:** Please provide up to two PDF documents that best portray your organization and its work. These may include press materials, flyers, brochures, programs, newsletters, and other marketing pieces generated within the past two years.
- **Letter of Support:** Please provide a signed statement from a key stakeholder, partner, or community member. The statement should substantiate the quality of the organization and affirm the organization's impact on the community it serves.
- **List of Participating Schools:** Provide a list of schools whose participation in the program is anticipated (final list will be submitted along with Final Report). Include full address information, as well as contact information for key partner at each school.
- **Sample Curriculum Materials:** Provide a sample of curricular materials that would be used to extend student learning outcomes in relation to attendance at the performance or exhibition.
- **Support Materials Notes:** Provide brief descriptions of artistic work samples and other support materials. For video or audio samples, provide specific start and end times for the portion you would like the panel to review. Be sure to clearly indicate which specific files your notes are referencing.
- **Payee Data Record (STD 204)** – a fillable PDF is available to download, complete, and upload within the application.

Community Engagement and Social Impact: Demonstrates the ways in which the project will result in the healing, stabilizing, uplifting, and transforming of a community particularly vulnerable to and adversely affected by the COVID-19 pandemic. The proposal centers community members' voices throughout the entirety of the project, including project development, implementation, and evaluation. The community actively participates in shaping the project outcomes, documentation strategies, and measures of success.

Application Questions and Required Documents

1. Describe how your project will address the healing, stabilizing, uplifting, and transforming of a community particularly vulnerable to and adversely affected by the COVID-19 pandemic.
2. Describe how you plan to center community members' voices throughout the entirety of the project, including project development, implementation, and evaluation.

3. Describe how the community actively participates in shaping project outcomes, documentation strategies, and measures of success.
4. Select up to four communities that will be most deeply impacted by this project: Arab, Asian, Black/African American, California Native American/Indigenous, Currently Incarcerated/Experiencing Incarceration, Disabled, Elders/Seniors, Health Workers, Immigrants (Documented and/or Undocumented)/Refugees/Asylum Seekers/Migrants, Indigenous/Tribal, Latinx/Chicanx, LGBTQIA+, Low- Income, MENASA (Middle Eastern, North African, South Asian), Native Hawaiian, Neuro-Divergent, Pacific Islander, People of Color, Rural, Returned Residents/Formerly Incarcerated, Students of Color, Trans and/or Non-Binary People, Unhoused/Transient, Veterans (defined as an individual who has previously served in the United States military, or an individual who has previously served in a similar military capacity alongside and/or at the request, direction, and command of U.S. military forces), Youth (0-24)

Accessibility: Demonstrates that its programs, services, information, and facilities where funded activities are to take place, including online spaces, will be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

Application Questions and Required Documents

1. Describe your organization's approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.
2. Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be viewed at [this link](#).

California Arts Council Decision-making

The final authority for grant awards is the appointed Council. After receiving and reviewing recommendations from Council committees, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on panel rank and available funding.

Program Timeline

| | |
|-------------------------|-------------------------------------|
| Application Opens | April 5, 2022 |
| Application Deadline | May 31, 2022 |
| Panel Review | Approx. June - July 2022 |
| Funding Decision | Approx. July 2022 |
| Funding Notification | Approx. August 2022 |
| Grant Activity Period | November 1, 2022 – October 31, 2024 |
| Interim Report Deadline | November 30, 2023 |
| Final Report Deadline | November 30, 2024 |

Staff Assistance

Before contacting staff, check [FAQs](#) to see if application questions can be answered. If staff assistance is still required for guidance or clarification, email is the best way to contact Program Specialists. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. People who are Deaf, Hard of Hearing, Deaf-Blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request. Translation services may also be available upon request.

Organizations seeking technical assistance should contact:

Amy Garrett

(she/her/hers)

Arts Program Specialist

California Arts Council

artsedexposuregrant@arts.ca.gov

Governor of California
Gavin Newsom



Arts Council Members

Lilia Gonzáles-Chávez, Chair

Consuelo (Chelo) Montoya, Vice Chair

Gerald Clarke

Vicki Estrada

Jodie Evans

Stanlee Gatti

Ellen Gavin

Alex Israel

Phil Mercado

Roxanne Messina Captor

Jonathan Moscone

Executive Director, Anne Bown-Crawford

Deputy Director, Ayanna L. Kiburi, M.P.H.

1300 I Street, Suite 930
Sacramento, CA 95814
(916) 322-6555
Toll Free (800) 201-6201
FAX: (916) 322-6575
www.arts.ca.gov

Office Hours

8:00 a.m. - 5:00 p.m., Monday through Friday

Purpose: The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

The Council: The appointed Council of the CAC consists of 11 members. The Governor appoints nine members, the assembly Speaker appoints one member, and the Senate President pro Tempore appoints one member. Council members serve without salary, elect their own officers, and meet throughout the state to encourage public attendance. This body sets policy and has final approval of CAC grants.

Native Land Acknowledgement: The California Arts Council stands in solidarity with all of California's Indigenous people. We acknowledge that our work takes place on the now occupied traditional lands of the Miwok, Maidu, and Nisenan people, who are the past, present, and future stewards of this place. We make this first step in our journey to develop relationships and cultural competencies to truly support native sovereignty.

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2. Request an official Appeal Form by emailing the CAC Program Specialist listed on your grant notification letter.

3. Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.



ARTS INTEGRATION TRAINING

2022 Grant Guidelines

Deadline: May 31, 2022

The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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ARTISTS INTEGRATION TRAINING

2022 GRANT GUIDELINES

DEADLINE: May 31, 2022 11:59 PM

Grant Request Amount: Up to \$10,000 for two years.

Estimated Total Number of Grant Awards: TBD

Grant Activity Period: November 1, 2022 – October 31, 2024

Matching Funds: Not Required



Apply at: calartscouncil.smartsimple.com

Background & Purpose

Since 1976, the CAC has supported arts education programs that bring together local arts organizations, teaching artists, and school communities through its grants. The CAC's arts education grant programs are rooted in the agency's belief that robust, sequential, culturally and linguistically responsive arts learning is an essential tool for healthy human development, and that it should be a core element of the education of every student. The overarching purpose of our arts education grant programs is to expand participation in meaningful arts learning opportunities by supporting these activities in a diversity of settings and contexts for infants, children, and youth.

In recent years, the CAC expanded the arts education grant programs, including the **Arts Integration Training (AIT) grant**. Awards of up to \$5,000 per year support nonprofit arts organizations and teaching artists to plan and deliver professional development in arts integration strategies to classroom teachers, as well as site, district, and county-level administrators. Arts Integration Training projects should be designed to pave a pathway for increased, equitable student learning in, through and about the arts. This may be realized in a specific classroom, in all classrooms across a school site, or as a central strategy for a district- or county-wide arts plan. The Arts Integration Training project can stand alone or be executed in conjunction with an Artists in Schools project. The project must be planned and implemented with collaboration between a nonprofit arts organization, teaching artists, and the educational entity, with full commitment from all participants.

Program Goals

Projects should address the following Arts Integration Training program goals:

- Increase student access to and participation in school-based arts education as part of coordinated efforts with school site leaders, district staff, and county Offices of Education.
- Develop the ability of classroom teachers to design and implement culturally and linguistically responsive, sequential, standards-based arts integration projects throughout the curriculum.
- Develop site, district, and/or county-level administrators' understanding of how arts integration strategies promote overall student educational outcomes.
- Promote educators' positive recognition of and respect for the diverse cultural assets of the local community.
- Develop long-term, mutually beneficial relationships between arts and educational organizations, teaching artists, and the youth and families in the communities they serve.

Project Requirements

- The applicant must develop and complete a project addressing the goals of the program to be completed within the project timeline. The project description must include an anticipated timeline for completion within the grant activity period.
- The project must be designed and developed in partnership between an arts organization and the school, district, and/or county sites to be served. The project should demonstrate significant planning that reflects a collaborative relationship between the arts organization and the school, and between the participating teaching artists and classroom teachers. Exemplary proposals will demonstrate the role the project plays in a larger district and/or countywide Strategic Arts Plan.
- Professional fees for artists must be included. Fees for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers. For more information on teaching artist rates of pay, please visit: <https://teachingartistsguild.org/pay-rate-calculator>.
- The project must enable participants to understand the value of arts integration and provide practical tools for implementing arts integration across the curriculum. The applicant should present well-developed project goals, learning objectives, activities, and project evaluation tools.
- Project activities should explicitly align with California Visual and Performing Arts or Media Arts standards, and may also align with Common Core Standards. The CAC highly recommends that applicants also consult Creative Youth Development frameworks
- All CAC-funded programs, services, information, and facilities where funded activities take place, including online spaces, must be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

Eligibility Requirements

Applicants must comply with the requirements below. All applications must include the listed items at the time of submission in order to be considered for funding.

- **Racial equity statement** - Description of the organization's commitment to equitable policies and culture.
- **California-based** - Documentation of having a principal place of business in California.
- **Arts programming** - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant or fiscal sponsor** - Non-governmental (municipal, county, or tribal) applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code.
- **Fiscal sponsors** - An applicant organization without nonprofit status must use a California-based fiscal sponsor with a federal 501(c)(3) designation to apply for funding.

- The fiscal sponsor will provide the fiscal oversight and administrative services needed to complete the grant.
- A Letter of Agreement between the fiscal sponsor and the applicant organization [must be signed](#) by a representative from both parties and submitted with the application. A blank signature field will not be accepted. **If a grant is awarded, the fiscal sponsor becomes the legal contract holder with the California Arts Council.**
- A fiscal sponsor change is not permissible during the Grant Activity Period, with rare exceptions.
- Fiscal sponsors must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline. (Acting as a fiscal sponsor to arts and cultural organizations is considered an arts service.) See additional information on the use of [CAC fiscal sponsors](#).
- **Certificate of good standing** - Nonprofit organizations and fiscal sponsors (if applicable) must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application. You can verify your organization’s status by conducting a search using the SOS online [Business Search](#) tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

Eligible Request Amounts

Applicant organizations can request up to \$10,000 for the 2-Year grant period.

Funding Restrictions

For organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 50% of the total operating revenue from the most recently completed fiscal year.

Matching Funds

Matching funds are not required for this grant.

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections.

Although not factors in grant decisions, we strongly encourage applications from organizations that are led by, represent, and/or serve systemically marginalized communities, which may include but are not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Native Hawaiian, Indigenous, Tribal; Currently Experiencing Incarceration; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Rural; Returned Residents, Formerly Incarcerated; Students of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused, Transient; Veterans; or Youth.

Online Application Portal

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. **It is recommended that new applicants create an online profile well in advance of the application deadline.** More information can be found on the [Grant Resources](#) page of the CAC website.

Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions and required documents pertaining to each review criterion are included below. Detailed instructions are available at calartscouncil.smartsimple.com.

Racial Equity: Demonstrates an understanding of racial equity through its cultural competence, policies, practices, projects, and organizational culture. Elements of racial equity are evidenced in the implementation of programming/services and throughout the proposal. Organization's leadership and participants center cultural, ethnic, and racial diversity.

Application Questions and Required Documents:

1. Describe the elements of racial equity that are essential to the program/service and organization policies/culture. This criterion will be assessed by panelists during the review process. Your racial equity statement could include, but is not limited to:
 - A description of your region's landscape and how systemic racism has impacted your communities and field
 - How your organization is addressing issues of systemic inequities through racially equitable policies and practices
 - A description of the racial equity elements that support how the organization serves and uplifts the leadership of communities of color in your region, through your organizational leadership, community partnerships, mentorship, arts and cultural programming, accessibility, and outreach
2. Describe how the elements of racial equity show up in the programming/services and policies.
3. Describe how the leadership and participants demonstrate cultural, ethnic, and racial diversity.
4. Describe any strategies or progress the organization has made toward your racial equity elements that you are proud of and would want to share with the field.

Program Design and Implementation: Indicates clear objectives that address the Arts Integration Training program goals and includes a realistic timeline of activities that support the realization of those objectives. The project budget is detailed, includes all expenses relevant to the stated project activities, and includes rates of pay that appropriately compensate the labor of all individuals working on the project.

Application Questions and Required Documents

Narrative Questions:

1. Provide a detailed description of your proposed project, including the artistic activities, timeline of all key arts programming or services that will occur, and specifically how this arts project will be impactful for the school community.
2. Describe the individual school community(ies) that will be served, including demographic information, priority student populations, and any areas of academic focus (e.g. magnet programs).
3. How does this project align with the school district and/or county's Strategic Arts Plan? Please describe how this the outcomes of this Arts Integration Training project will complement other arts education opportunities offered in the district.
4. How will recruitment efforts ensure a diverse cohort of teachers and staff, and how will they be recruited and encouraged to participate in the professional development activities?
5. What are the specific outcomes expected for teachers and staff, and describe how you will evaluate the project to determine its impact. If you have completed a similar project in the past, please share the evaluation results.

Quantitative Questions:

1. Artistic disciplines to be taught
2. Number of sites served
3. Number of total individuals to benefit directly (individuals participating in the core program activities)
4. Number of individuals to benefit indirectly (audience members, beneficiaries of public art installations, etc.)

Key Personnel Bios:

1. Provide a brief biography for each key individual (artistic, technical, or administrative) involved in this project. Include name, title, whether to be supported by CAC funds, relevant experience as it relates to this project, and role within the proposed activities.
2. If proposing therapeutic outcomes, applicants must establish the qualifications of service providers, how strategies are appropriate to the clinical and/or community arts setting, and how support is culturally responsive to participants.

Support Materials:

1. Letter of Support: Please provide a signed statement from a key stakeholder, partner, or community member. The statement should substantiate the quality of the organization and affirm the organization's impact on the community it serves.
2. Letter of Agreement: Provide a joint Letter(s) of Agreement signed by both the Applicant Organization and a school official from each site to be served. This letter(s) should indicate mutual commitment to the project and understanding of the roles and responsibilities of each party.

3. List of Participating Schools: Provide a list of schools whose participation in the program is anticipated (final list will be submitted along with Final Report). Include full address information, as well as contact information for key partner at each school.
4. Teaching Artist Work Samples: Include up to three samples of Teaching Artist work providing evidence of talent and capacity both of artist(s) and instructor(s). Video samples featuring professional development sessions are highly recommended.
5. Support Materials Notes: Provide brief descriptions of artistic work samples and other support materials. For video or audio samples, provide specific start and end times for the portion you would like the panel to review. Be sure to clearly indicate which specific files your notes are referencing.
6. Payee Data Record (STD 204) – a fillable PDF is available to download, complete, and upload within the application.

Community Engagement and Social Impact: Demonstrates the ways in which the project will result in the healing, stabilizing, uplifting, and transforming of a community particularly vulnerable to and adversely affected by the COVID-19 pandemic. The proposal centers community members' voices throughout the entirety of the project, including project development, implementation, and evaluation. The community actively participates in shaping the project outcomes, documentation strategies, and measures of success.

Application Questions and Required Documents:

1. Describe how your project will address the healing, stabilizing, uplifting, and transforming of a community particularly vulnerable to and adversely affected by the COVID-19 pandemic.
2. Describe how you plan to center community members' voices throughout the entirety of the project, including project development, implementation, and evaluation.
3. Describe how the community actively participates in shaping project outcomes, documentation strategies, and measures of success.
4. Select up to four communities that will be most deeply impacted by this project: Arab, Asian, Black/African American, California Native American/Indigenous, Currently Incarcerated/Experiencing Incarceration, Disabled, Elders/Seniors, Health Workers, Immigrants (Documented and/or Undocumented)/Refugees/Asylum Seekers/Migrants, Indigenous/Tribal, Latinx/Chicanx, LGBTQIA+, Low- Income, MENASA (Middle Eastern, North African, South Asian), Native Hawaiian, Neuro-Divergent, Pacific Islander, People of Color, Rural, Returned Residents/Formerly Incarcerated, Students of Color, Trans and/or Non-Binary People, Unhoused/Transient, Veterans (defined as an individual who has previously served in the United States military, or an individual who has previously served in a similar military capacity alongside and/or at the request, direction, and command of U.S. military forces), Youth (0-24)

Accessibility: Demonstrates that its programs, services, information, and facilities where funded activities are to take place, including online spaces, will be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

Application Questions and Required Documents:

1. Describe your organization’s approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.
2. Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be viewed at [this link](#).

California Arts Council Decision-making

The final authority for grant awards is the appointed Council. After receiving and reviewing recommendations from Council committees, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on panel rank and available funding.

Program Timeline

| | |
|-------------------------|-------------------------------------|
| Application Opens | April 5, 2022 |
| Application Deadline | May 31, 2022 |
| Panel Review | Approx. June - July 2022 |
| Funding Decision | Approx. July 2022 |
| Funding Notification | Approx. August 2022 |
| Grant Activity Period | November 1, 2022 – October 31, 2024 |
| Interim Report Deadline | November 30, 2023 |
| Final Report Deadline | November 30, 2024 |

Staff Assistance

Before contacting staff, check [FAQs](#) to see if application questions can be answered. If staff assistance is still required for guidance or clarification, email is the best way to contact Program Specialists. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. People who are Deaf, Hard of Hearing, Deaf-Blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request. Translation services may also be available upon request.

Organizations seeking technical assistance should contact:

Amy Garrett

(she/her/hers)

Arts Program Specialist

California Arts Council

artsintegrationgrant@arts.ca.gov

Governor of California
Gavin Newsom



Arts Council Members

Lilia Gonzáles-Chávez, Chair

Consuelo (Chelo) Montoya, Vice Chair

Gerald Clarke

Vicki Estrada

Jodie Evans

Stanlee Gatti

Ellen Gavin

Alex Israel

Phil Mercado

Roxanne Messina Captor

Jonathan Moscone

Executive Director, Anne Bown-Crawford

Deputy Director, Ayanna L. Kiburi, M.P.H.

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www.arts.ca.gov

Office Hours

8:00 a.m. - 5:00 p.m., Monday through Friday

Purpose: The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

The Council: The appointed Council of the CAC consists of 11 members. The Governor appoints nine members, the assembly Speaker appoints one member, and the Senate President pro Tempore appoints one member. Council members serve without salary, elect their own officers, and meet throughout the state to encourage public attendance. This body sets policy and has final approval of CAC grants.

Native Land Acknowledgement: The California Arts Council stands in solidarity with all of California's Indigenous people. We acknowledge that our work takes place on the now occupied traditional lands of the Miwok, Maidu, and Nisenan people, who are the past, present, and future stewards of this place. We make this first step in our journey to develop relationships and cultural competencies to truly support native sovereignty.

Mission: Strengthening arts, culture, and creative expression as the tools to cultivate a better California for all.

Vision: A California where all people flourish with universal access to and participation in the arts.

Racial Equity Statement: As California's state arts agency, the California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming.

- We are committed to ensuring that every policy enacted reflects democratic principles of equity and justice.
- We understand that enacting policy in a just and equitable manner considers critical issues of implicit bias and discrimination that requires concerted and purposeful action.
- We believe that bringing together Council, staff and other partners with differing backgrounds and life experiences will enhance our ability to increase opportunities for all arts service organizations to succeed.
- Policies, programs, and activities will be administered to identify and avoid discrimination and barriers to access, and to avoid disproportionately high and adverse effects on communities of color.
- Accountability to our grantees is of central importance to us. We understand the significance of evaluating the impact of our policymaking on grantees over time and utilizing this evaluation in the development of new policy initiatives.
- We are committed to the just and equitable disbursement of resources.
- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: population served and/or affected by race, color, national origin, and income level, which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

Funding: The CAC is a state agency, funded from the state's annual budget process and proceeds from the California Arts License Plate and the Keep Arts in Schools tax return voluntary contribution fund, supplemented by funds from the National Endowment for the Arts. Its grants are often matched by foundations, individuals, earned income, government agencies, in-kind contributions, or other organizations.

Information Access: Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Meeting dates and locations are posted at www.arts.ca.gov. Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

Grant Process: Applications are evaluated by panels of recognized field representatives who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, the CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

Requirements: The CAC provides grant funding to individual artists and is mandated both by federal and state regulations to fund arts organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code (Fiscal Receivers are eligible in some programs), or under sec. 23701d of the California Revenue and Taxations Code, or entities that are a unit of government; and that comply with the Civil Rights Acts of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulation; the Americans with Disabilities Act of 1990 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

Ownership, Copyrights, Royalties, Credit: The CAC does not claim ownership, copyrights, royalties, or other claim to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such material for official, noncommercial purpose, including but not limited to use on the CAC website, social media and print materials. In addition, the CAC requires documentation of grants activity and appropriate credit for CAC partial support.

Appendix A: Resources for Applicants

Grantee Requirements

Awarded grantees must comply with all requirements as stipulated in the grant agreement, including but not limited to the following:

- **Complete contract documents** - Upon notification of grant award, complete all required contract documents in order to receive grant payment. Contract documents must be received by the CAC within 60 days of issuance or the grant funding may be revoked.
- **Payee Data Record** - Each awarded organization or fiscal sponsor (if applicable) must complete, sign, and submit an STD 204 Payee Data Record as a required contract document before grant funds can be released.
- **Consistent activities** - Carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- **Approval for changes** - Programming activities must be completed as proposed. Changes must be proposed in advance and require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis.
- **Thank you letters** - To better inform our elected representatives of the value of the arts and the use of state funds, grantees are required to include copies of signed letters sent to the Governor, state Senate, and Assembly representatives thanking them for the grant. Local representatives may be found at this link: <https://findyourrep.legislature.ca.gov/>.
- **Use of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC acknowledgement** - The following acknowledgement of CAC funding is required on all printed and electronic materials: “*This activity is funded in part by the California Arts Council, a state agency.*”
- **Interim report** - Provide an interim report summarizing grant-funded activities and accomplishments within 30 days of the midpoint of the grant activity period (due November 30, 2023). Grantees that do not submit reports by the posted deadlines may jeopardize their organization’s opportunity for future funding from the CAC.
- **Final report** - Provide a final report summarizing grant-funded activities and accomplishments within 30 days of the end of the grant activity period (due November 30, 2024). Grantees that do not submit reports by the posted deadlines may jeopardize their organization’s opportunity for future funding from the CAC.
- **California Model Agreement (AB20) and indirect costs** - In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from the Regents of the University of California or the Board of Trustees of the California State University.

- **What We Do Not Fund**

Click [here](#) to review the list of activities and expenses that CAC does not fund.

- **Sample Fiscal Sponsor Letter of Agreement**

Click [here](#) for a letter template for applicant organizations using fiscal sponsors.

- **Definition of Signature**

Click [here](#) for information on acceptable forms of validation for required signed documentation.

- **Appeals Process**

1. Before requesting an appeal, check that your request qualifies by reading the following. Appeals are only granted if:
 - a. Panel's assessment was based on a misstatement of information in the application that negatively influenced the panel's recommendation; and/or
 - b. Incorrect processing of the required application material, which negatively influenced the panel's recommendation.

Dissatisfaction with award denial or award amount does not qualify for appeal.

2. Request an official Appeal Form by emailing the CAC Program Specialist listed on your grant notification letter.
3. Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.



JUMP StArts (Cycle B)



2022 Grant Guidelines

Deadline: May 31, 2022

The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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JUMP STARTS (CYCLE B)

2022 GRANT GUIDELINES

DEADLINE: May 31, 2022 11:59 PM

Grant Request Amount: \$2,500 planning grants;
project grants up to \$50,000

Estimated Total Number of Grant Awards: TBD

Grant Activity Period: November 1, 2022 – October 31, 2023

Matching Funds: Not Required

Apply at: calartscouncil.smartsimple.com

Background & Purpose

The California Arts Council's policies and practices prioritize racial equity and have a broad geographic reach into communities of all sizes and needs, and this includes a commitment to ensuring that art is accessible to all Californians, including the young and vulnerable, specifically those whose lives have been impacted or interrupted by the justice system.

These may be youth and young people who were dismissed from middle, high and/or continuation schools; have been subjected to racial profiling; have been arrested or are on probation; are currently incarcerated at a juvenile justice facility or attending a court-appointed educational institution; are undocumented; are unhoused and/or migratory; are refugees; have incarcerated parent(s) or guardian(s); and/or are pregnant or young parents themselves. The CAC's commitment to system-engaged, system-impacted, and/or at-promise youth is also reinforced by the State of California Budget Act of 2021 that maintains a mandate to invest in the JUMP StArts program this fiscal year.

The **JUMP StArts** program supports arts and culture education, apprenticeship and/or mentorship via artists-in-residence programs for system-engaged, system- impacted, and/or at-promise youth and young people through the age of 24.

Activities may take place during or outside of traditional school hours at state- or county-operated correctional facilities; public settings; online; and at arts and culture venues, community centers, school sites, youth centers, and in intergenerational settings.

Projects should prioritize system-engaged, system-impacted, and/or at-promise youth or youth who are especially vulnerable to be impacted by or engaged in the justice system, and the project should be tailored specifically to respond to their needs.

The JUMP StArts program has two project grant strands. Organizations may apply for and receive funding in one strand:

- JUMP StArts – State Facilities
- JUMP StArts – Community Spaces and/or County Facilities

Planning grants are also available to support arts organizations in the process of developing an arts project for system-engaged, system-impacted, and/or at- promise youth.

Project Requirements

- Applicant organization must develop and complete a project addressing the program's purpose to be completed by the end of the Grant Activity Period. The project description must include an anticipated timeline for completion within the Grant Activity Period.
- Project planning and completion must reflect a commitment to include and represent the communities to be served; this includes youth, young adults, and/or individuals who were previously system- impacted, system-engaged, or at-promise input.
- The project plan must describe activities, partnership responsibilities, intended artistic and youth development outcomes, and documentation strategies.
- The project design must be human-centered, provide safe, healthy, and appropriate learning environments for youth and young people.
- The project must include professional development training for teaching staff in both facility protocols and healing and/or trauma- informed practice.
- Project team members to be compensated and supported by this grant must show relevant experience and be based in California.
- Rates of compensation for individual teaching artists and cultural practitioners to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- Individuals to be compensated by this grant may not be full-time students in a degree program directly related to any type of compensation/credit for this project.
- All CAC-funded programs, services, information, and facilities where funded activities take place, including online spaces, must be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

Community Spaces and/or County Facilities Program Strand

Organizations applying to the Community Spaces and/or County Facilities program strand must partner with at least one of these entities serving youth engaged by the juvenile justice system, including but not limited to:

- County juvenile halls and camps
- Court schools
- Community schools
- Social services agencies or nonprofit organizations supporting priority youth populations

State Facilities Program Strand: Partnership with the Division of Juvenile Justice (DJJ)

Applicants to the State Facilities program strand must provide service at one or more of the following locations:

- N.A. Chaderjian Youth Correctional Facility
- O.H. Close Youth Correctional Facility
- Ventura Youth Correctional Facility

Applicants proposing a project in partnership with the DJJ must be in touch with Teresa Perez at Teresa.Perez@cdcr.ca.gov or (916) 683-7450 to plan the project and to secure a letter of support.

Applicants should be prepared to discuss the following when contacting DJJ:

- Type of program and proposed service to be provided
- Specific plan for space, time (length, duration, time of day), equipment, and participation of artists and DJJ staff
- Intended youth population and desired outcomes of efforts toward youth participation
- Outcomes and evaluation metrics appropriate to the scope of the project
- Training needs (facility safety and behavioral protocols) for participating teaching artists proposing to interact with DJJ youth
- More information about the DJJ’s mission and guiding principles are available on the DJJ page of the California Department of Corrections and Rehabilitation website.
- All applicants must be in touch with an appropriate contact at the facility(ies) to plan the project and to secure a letter(s) of support.

JUMP StArts Planning Grant

Planning grants are available to support arts organizations that have identified a juvenile justice or social services partner and are in the process of developing an arts project to serve these priority youth. Planning grants give organizations the opportunity to take the time to design the project thoughtfully and include meaningful contributions from both partners. The planning grants also can be used to pilot aspects of the program and conduct any necessary training and/or professional development for the project staff. Given the transient context for system-engaged, system-impacted, and/or at-promise youth, applicants are encouraged to consider partnering with multiple agencies that serve youth in various aspects of their incarceration, probation, and re-entry to ensure consistent engagement and to maximize program impact.

Planning grants are ranked **“Fund” or “Not Fund”** based on the strength and merit of the plan.

- Applicants may not apply for a planning grant in a strand (i.e., Community Spaces and/or County Facilities or State Facilities) in which they have previously been funded.
 - For example: If an organization has received a JUMP StArts grant to do work in a county facility or community space, they may not apply for a planning grant to work with another county or community facility. However, the organization may apply for a planning grant to work at a State facility.
- Applicants may not receive a JUMP StArts planning grant and a JUMP StArts project grant in the same strand during the same funding cycle.

Eligibility Requirements

Applicants must comply with the requirements below. All applications must include the listed items at the time of submission in order to be considered for funding.

- **Racial equity statement** - Description of the organization’s commitment to equitable policies and culture.
- **California-based** - Documentation of having a principal place of business in California.
- **Arts programming** - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant or fiscal sponsor** - Non-governmental (municipal, county, or tribal) applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code.
- **Fiscal sponsors** - An applicant organization without nonprofit status must use a California-based fiscal sponsor with a federal 501(c)(3) designation to apply for funding.
 - The fiscal sponsor will provide the fiscal oversight and administrative services needed to complete the grant.
 - A [Letter of Agreement](#) between the fiscal sponsor and the applicant organization **must be signed** by a representative from both parties and submitted with the application. A blank signature field will not be accepted. **If a grant is awarded, the fiscal sponsor becomes the legal contract holder with the California Arts Council.**
 - A fiscal sponsor change is not permissible during the Grant Activity Period, with rare exceptions.
 - Fiscal sponsors must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline. (Acting as a fiscal sponsor to arts and cultural organizations is considered an arts service.) See additional information on the use of CAC fiscal sponsors.
- **Certificate of good standing** - Nonprofit organizations and fiscal sponsors (if applicable) must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application. You can verify your organization’s status by conducting a search using the SOS online Business Search tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

Eligible Request Amounts

Applicant organizations can request:

- \$2,500 for a planning grant
- Up to \$50,000 for a full project grant
- Up to \$52,500 for a planning and project grant if each request is in different funding strand: Community Spaces and/or County Facilities and State Facilities

Funding Restrictions

- For organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 50% of the total operating revenue from the most recently completed fiscal year.
- If you have previously been funded by this grant in Cycle A, you may only apply to the same funding strand if your project content differs from your previously funded project (ex: Funding for Cycle A & B in the State Facility strand with different project content). You may apply with the same project content only if you are serving a different population or different facility (ex: Same project content for Cycle A & B, serving two different County Facilities and/or Community Spaces).

Matching Funds

Matching funds are not required for this grant.

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections.

Although not factors in grant decisions, we strongly encourage applications from organizations that are led by, represent, and/or serve systemically marginalized communities, which may include but are not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Native Hawaiian, Indigenous, Tribal; Currently Experiencing Incarceration; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Rural; Returned Residents, Formerly Incarcerated; Students of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused, Transient; Veterans; or Youth.

Online Application Portal

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. **It is recommended that new applicants create an online profile well in advance of the application deadline.** More information can be found on the [Grant Resources](#) page of the CAC website.

Application Review Criteria

A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions and required documents pertaining to each review criterion are included below. Detailed instructions are available at calartscouncil.smartsimple.com.

Racial Equity: Demonstrates an understanding of racial equity through its cultural competence, policies, practices, projects, and organizational culture. Elements of racial equity are evidenced in the implementation of programming/services and throughout the proposal. Organization's leadership and participants center cultural, ethnic, and racial diversity.

Application Questions and Required Documents

1. Describe the principles of racial equity that are essential to the program/service and organization policies/culture. This criterion will be assessed by panelists during the review process. Your racial equity statement could include, but is not limited to:
 - a. A description of your region's landscape and how systemic racism has impacted your communities and field
 - b. How your organization is addressing issues of systemic inequities through racially equitable policies and practices
 - c. A description of the racial equity principles that support how the organization serves and uplifts the leadership of communities of color in your region, through your organizational leadership, community partnerships, mentorship, arts and cultural programming, accessibility, and outreach
2. Describe how the principles of racial equity show up in the programming/services and policies.
3. Describe how the leadership and participants demonstrate cultural, ethnic, and racial diversity.
4. Describe any strategies or progress the organization has made toward your racial equity principles that you are proud of and would want to share with the field.

Program Design and Implementation: Provides detailed and meaningful objectives, including a timeline and key activities, outlining how the project will address current challenges and/or opportunities addressing system-engaged, system-impacted, and/or at-risk youth. The project budget is detailed, includes all expenses relevant to the stated project activities, and lists rates of pay that appropriately compensate the labor of all individuals working on the project.

Application Questions and Required Documents

1. Provide a detailed description of your project, including a timeline and key activities, outlining how your project will address current challenges and/or opportunities addressing system-engaged, system-impacted, and/or at-risk youth. These may include youth who were dismissed from middle, high and/or continuation schools; are subjected to racial profiling; are arrested or on probation; are incarcerated at a juvenile justice facility or at a court-appointed educational institution; are undocumented; are unhoused and/or migratory; are refugees; have incarcerated parent(s) or guardian(s) and/or are pregnant or parents themselves.
2. In addition to the development of artistic skills, describe the student outcomes your organization seeks to achieve through its JUMP StArts project.
3. Complete a two-year budget snapshot table. Provide revenue and expense amounts. Address any significant changes in line items from one year to the next and explain anticipated surpluses or deficits.
4. Complete a detailed project budget, including all expenses relevant to the stated project activities, and include rates of pay that appropriately compensate the labor of all individuals working on the project. Provide details for each line item to be funded by this grant.
5. Provide no more than three (3) samples that best portray your organization and its work. These may include artistic work, press materials, flyers, brochures, programs, newsletters,

audio, video, and other marketing pieces. Samples should be within the past two years and relevant to this grant opportunity.

Community Engagement and Social Impact: Demonstrates how the project design and implementation reflects a commitment to include and represent the communities to be served.

Application Questions and Required Documents

1. Describe how you plan to engage and elevate system-engaged or system-affected youth voices throughout the project to help shape the project outcomes, documentation strategies, and measures of success. Demonstrate how your project design and implementation reflects a commitment to include and represent the communities to be served.
2. Describe your organization's protocols and best practices in working with
3. system-engaged youth, to ensure that they will be in a physically and emotionally safe, nurturing, and creative learning environment.
4. Upload a letter of support from an appropriate contact at the facility(ies) where the project is planned.

Accessibility: Demonstrates that its programs, services, information, and facilities where funded activities are to take place, including online spaces, will be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

Application Questions and Required Documents

1. Describe your organization's approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.
2. Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be viewed at [this link](#).

California Arts Council Decision-making

The final authority for grant awards is the appointed Council. After receiving and reviewing recommendations from Council committees, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on panel rank and available funding.

Program Timeline

| | |
|-----------------------|-------------------------------------|
| Application Opens | April 5, 2022 |
| Application Deadline | May 31, 2022 |
| Panel Review | Approx. June – July 2022 |
| Funding Decision | Approx. July 2022 |
| Funding Notification | Approx. August 2022 |
| Grant Activity Period | November 1, 2022 – October 31, 2023 |
| Final Report Deadline | November 30, 2023 |

Staff Assistance

Before contacting staff, check [FAQs](#) to see if application questions can be answered. If staff assistance is still required for guidance or clarification, email is the best way to contact Program Specialists. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. People who are Deaf, Hard of Hearing, Deaf-Blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request. Translation services may also be available upon request.

Organizations seeking technical assistance should contact:

Natalie Peeples

(she/her/hers)

Arts Program Specialist

California Arts Council

jumpstartsgrant@arts.ca.gov

Governor of California
Gavin Newsom



Arts Council Members

Lilia Gonzáles-Chávez, Chair

Consuelo (Chelo) Montoya, Vice Chair

Gerald Clarke

Vicki Estrada

Jodie Evans

Stanlee Gatti

Ellen Gavin

Alex Israel

Phil Mercado

Roxanne Messina Captor

Jonathan Moscone

Executive Director, Anne Bown-Crawford

Deputy Director, Ayanna L. Kiburi, M.P.H.

1300 I Street, Suite 930
Sacramento, CA 95814
(916) 322-6555
Toll Free (800) 201-6201
FAX: (916) 322-6575
www.arts.ca.gov

Office Hours
8:00 a.m. - 5:00 p.m., Monday through Friday

Purpose: The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

The Council: The appointed Council of the CAC consists of 11 members. The Governor appoints nine members, the assembly Speaker appoints one member, and the Senate President pro Tempore appoints one member. Council members serve without salary, elect their own officers, and meet throughout the state to encourage public attendance. This body sets policy and has final approval of CAC grants.

Native Land Acknowledgement: The California Arts Council stands in solidarity with all of California's Indigenous people. We acknowledge that our work takes place on the now occupied traditional lands of the Miwok, Maidu, and Nisenan people, who are the past, present, and future stewards of this place. We make this first step in our journey to develop relationships and cultural competencies to truly support native sovereignty.

Mission: Strengthening arts, culture, and creative expression as the tools to cultivate a better California for all.

Vision: A California where all people flourish with universal access to and participation in the arts.

Racial Equity Statement: As California's state arts agency, the California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming.

- We are committed to ensuring that every policy enacted reflects democratic principles of equity and justice.
- We understand that enacting policy in a just and equitable manner considers critical issues of implicit bias and discrimination that requires concerted and purposeful action.
- We believe that bringing together Council, staff and other partners with differing backgrounds and life experiences will enhance our ability to increase opportunities for all arts service organizations to succeed.
- Policies, programs, and activities will be administered to identify and avoid discrimination and barriers to access, and to avoid disproportionately high and adverse effects on communities of color.
- Accountability to our grantees is of central importance to us. We understand the significance of evaluating the impact of our policymaking on grantees over time and utilizing this evaluation in the development of new policy initiatives.
- We are committed to the just and equitable disbursement of resources.
- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: population served and/or affected by race, color, national origin, and income level, which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

Funding: The CAC is a state agency, funded from the state's annual budget process and proceeds from the California Arts License Plate and the Keep Arts in Schools tax return voluntary contribution fund, supplemented by funds from the National Endowment for the Arts. Its grants are often matched by foundations, individuals, earned income, government agencies, in-kind contributions, or other organizations.

Information Access: Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Meeting dates and locations are posted at www.arts.ca.gov. Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

Grant Process: Applications are evaluated by panels of recognized field representatives who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, the CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

Requirements: The CAC provides grant funding to individual artists and is mandated both by federal and state regulations to fund arts organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code (Fiscal Receivers are eligible in some programs), or under sec. 23701d of the California Revenue and Taxations Code, or entities that are a unit of government; and that comply with the Civil Rights Acts of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulation; the Americans with Disabilities Act of 1990 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

Ownership, Copyrights, Royalties, Credit: The CAC does not claim ownership, copyrights, royalties, or other claim to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such material for official, noncommercial purpose, including but not limited to use on the CAC website, social media and print materials. In addition, the CAC requires documentation of grants activity and appropriate credit for CAC partial support.

Appendix A: Resources for Applicants

Grantee Requirements

Awarded grantees must comply with all requirements as stipulated in the grant agreement, including but not limited to the following:

- **Complete contract documents** - Upon notification of grant award, complete all required contract documents in order to receive grant payment. Contract documents must be received by the CAC within 60 days of issuance or the grant funding may be revoked.
- **Payee Data Record** - Each awarded organization or fiscal sponsor (if applicable) must complete, sign, and submit an STD 204 Payee Data Record as a required contract document before grant funds can be released.
- **Consistent activities** - Carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- **Approval for changes** - Programming activities must be completed as proposed. Changes must be proposed in advance and require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis.
- **Thank you letters** - To better inform our elected representatives of the value of the arts and the use of state funds, grantees are required to include copies of signed letters sent to the Governor, state Senate, and Assembly representatives thanking them for the grant. Local representatives may be found at this link: <https://findyourrep.legislature.ca.gov/>.
- **Use of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC acknowledgement** - The following acknowledgement of CAC funding is required on all printed and electronic materials: “*This activity is funded in part by the California Arts Council, a state agency.*”
- **Final report** - Provide a final report summarizing grant-funded activities and accomplishments within 30 days of the end of the grant activity period. Grantees that do not submit reports by the posted deadlines may jeopardize their organization’s opportunity for future funding from the CAC.
- **California Model Agreement (AB20) and indirect costs** - In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from the Regents of the University of California or the Board of Trustees of the California State University.

- **What We Do Not Fund**

Click [here](#) to review the list of activities and expenses that CAC does not fund.

- **Sample Fiscal Sponsor Letter of Agreement**

Click [here](#) for a letter template for applicant organizations using fiscal sponsors.

- **Definition of Signature**

Click [here](#) for information on acceptable forms of validation for required signed documentation.

- **Appeals Process**

1. Before requesting an appeal, check that your request qualifies by reading the following. Appeals are only granted if:
 - a. Panel's assessment was based on a misstatement of information in the application that negatively influenced the panel's recommendation; and/or
 - b. Incorrect processing of the required application material, which negatively influenced the panel's recommendation.

Dissatisfaction with award denial or award amount does not qualify for appeal.

2. Request an official Appeal Form by emailing the CAC Program Specialist listed on your grant notification letter.
3. Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.



CREATIVE YOUTH DEVELOPMENT



2022 Grant Guidelines

Deadline: May 31, 2022

The mission of the California Arts Council, a state agency, is to strengthen arts, culture, and creative expression as the tools to cultivate a better California for all.

Learn more at www.arts.ca.gov

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CREATIVE YOUTH DEVELOPMENT

2022 GRANT GUIDELINES

DEADLINE: May 31, 2022 11:59 PM

Grant Request Amount: Up to \$40,000

Estimated Total Number of Grant Awards: TBD

Grant Activity Period: November 1, 2022 – October 31, 2024 (2 years)

Matching Funds: Not Required



Apply at: calartscouncil.smartsimple.com

Background & Purpose

The **Creative Youth Development** program is rooted in the CAC's belief that arts learning is an essential tool for healthy human development and that it should be available to all young people throughout California. The CAC envisions that all of California's young people are provided with meaningful, culturally responsive arts-learning experiences, so that they can reach their full potential.

Beneficiaries of Creative Youth Development projects include youth from infancy to 24 years of age. All projects occur outside of traditional school hours, taking place in arts venues, community centers, school sites, and other youth-oriented settings.

- Children ages 0-5 and school-age youth are a priority for this program, with successful projects demonstrating the ability to cultivate positive social and emotional development, as well as promote artistic expression and creativity.
- Support for transitional individuals, ages 18 to 24, are an additional priority, with successful projects demonstrating the capacity to engage with transitional youth in relevant, dynamic, and innovative ways.

Examples of applicable projects include but are not limited to: arts projects in early learning, daycare, or foster care environments; projects that support the transmission of traditional arts and cultural practices; youth leadership and mentorship opportunities in arts settings; and arts programming that supports workforce development and entrepreneurship.

Program Goals

Projects should address one or more of the following Creative Youth Development program goals:

- Provide social-emotional creative experiences in safe and nurturing environments.
- Foster creative abilities of youth through culturally and linguistically responsive arts learning.
- Support arts programs that seek to activate youth voices, narratives, and perspectives.
- Utilize cultural assets of the local community to support positive self-identification and respect for diverse cultures.
- Empower youth through the preservation, revitalization, and/or reclamation of cultural practices.

- Cultivate the development of transferable life skills such as critical thinking, problem solving, leadership, and collaboration.

Project Requirements

- The applicant must develop and complete a project addressing the program's purpose.
- All activities to be funded by the CAC must occur within the two-year Grant Activity Period.
- The project design must provide for safe, healthy, and appropriate learning environments for youth.
- The project design must include hands-on learning in specific art forms to develop creativity, skills, and knowledge in at least one artistic and/or cultural discipline, including but not limited to:
 - Dance - contemporary, hip-hop, ballet, jazz, tap, house, movement traditions and forms of all cultures
 - Literary Arts - poetry, zine-making, spoken word
 - Media Arts - animation, video, digital photography, film, podcasts, other forms of new media
 - Music - traditional/culturally specific, folk, jazz, hip-hop, punk, classical
 - Theatre - devised, original works, playwriting, productions
 - Traditional and Folk Arts - basketry, embroidery, weaving, woodcarving
 - Visual Arts - murals, exhibitions, 3D, photography, sculpture, clay works, curatorial training
- If projects are tuition-based, the applicant must include a robust equity and accessibility plan that includes full scholarships and reduced fees.
- The project should offer enough contact time to foster learning.
- The project must include sustained activities over a period determined by the needs of the artists, youth, and the parameters of the project. This could mean intensive daily interaction over the course of one to two weeks, weekly interaction over months, or 1-2 years.
- Artists(s) to be compensated and supported by this grant must show relevant experience of at least two years, be based in California, and may not be engaged in the project as full-time students in a degree program.
- Rates of compensation for individual artists and/or arts workers to be supported by this grant must be appropriate to experience and comparable to fees for other local skilled workers.
- If proposing therapeutic outcomes, applicants must establish the qualifications of service providers, how strategies are appropriate to the clinical and/or community arts setting, and how support is culturally responsive to participants.
- Project design and implementation must reflect a commitment to include and represent the communities to be served.
- All CAC-funded programs, services, information, and facilities where funded activities take place, including online spaces, must be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf- Blind, have difficulty speaking, have a

physical disability, visual disability, developmental disability, learning disability, mental illness or chronic illness.

Eligibility Requirements

Applicants must comply with the requirements below. All applications must include the listed items at the time of submission in order to be considered for funding.

- **Racial equity statement** - Description of the organization’s commitment to equitable policies and culture.
- **California-based** - Documentation of having a principal place of business in California.
- **Arts programming** - Applicants must have a minimum two-year history of consistent engagement in arts programming and/or services prior to the application deadline.
- **501(c)(3) organization as applicant or fiscal sponsor** - Non-governmental (municipal, county, or tribal) applicant organizations must demonstrate proof of nonprofit status under section 501(c)(3) of the Internal Revenue Code, or section 23701d of the California Revenue and Taxation Code.
- **Fiscal sponsors** - An applicant organization without nonprofit status must use a California-based fiscal sponsor with a federal 501(c)(3) designation to apply for funding.
 - The fiscal sponsor will provide the fiscal oversight and administrative services needed to complete the grant.
 - A Letter of Agreement between the fiscal sponsor and the applicant organization must be signed by a representative from both parties and submitted with the application. A blank signature field will not be accepted. If a grant is awarded, the fiscal sponsor becomes the legal contract holder with the California Arts Council.
 - A fiscal sponsor change is not permissible during the Grant Activity Period, with rare exceptions.
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- **Certificate of good standing** - Nonprofit organizations and fiscal sponsors (if applicable) must have “active status” with the California Secretary of State (SOS) showing evidence of “good standing” at the time of application. You can verify your organization’s status by conducting a search using the SOS online Business Search tool. An indication of “active” (versus “suspended,” “dissolved,” “cancelled,” etc.) confirms that your nonprofit corporation exists, is authorized to conduct business in the State of California, has met all licensing and corporation requirements, and has not received a suspension from the Franchise Tax Board.

Eligible Request Amounts

Applicant organizations can request up to \$40,000 for the two-year grant period.

Funding Restrictions

- For organizations with total operating revenue above \$250,000, the sum of requests for CAC grants during the same year of funding cannot exceed 50% of the total operating revenue from the most recently completed fiscal year.
- Applicants to this program are not restricted from applying for and receiving additional CAC grants. If applying for other CAC project-based grants, proposals must use funds for different projects and purposes. To meet this criterion, applicants must demonstrate that projects:
 - Serve primarily different groups of people
 - Take place in different spaces, times, and/or contexts
 - Achieve fundamentally distinct programmatic outcomes

Matching Funds

Matching funds are not required for this grant.

Community

Representation of, by, and for community is a core value of the CAC, including authentic intergenerational and intersectional connections.

Although not factors in grant decisions, we strongly encourage applications from organizations that are led by, represent, and/or serve systemically marginalized communities, which may include but are not limited to: Arab, MENASA (Middle Eastern, North African, South Asian); Asian; Black, African American; California Native American, Native Hawaiian, Indigenous, Tribal; Currently Experiencing Incarceration; Disabled; Elders, Seniors; Latinx, Chicanx; LGBTQIA+; Low Income; Neuro-Divergent; Pacific Islander; People of Color; Rural; Returned Residents, Formerly Incarcerated; Students of Color; Trans and/or Non-Binary People; Immigrants (Documented and/or Undocumented), Refugees, Asylum Seekers, Migrants; Unhoused, Transient; Veterans; or Youth.

Online Application Portal

Applications will be available online through the CAC's online grants management system at calartscouncil.smartsimple.com. Only applications submitted through the system by the deadline will be accepted. It is recommended that new applicants create an online profile well in advance of the application deadline. More information can be found on the [Grant Resources](#) page of the CAC website.

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A review panel will adjudicate complete and eligible applications based on the following criteria. Application questions and required documents pertaining to each review criterion are included below. Detailed instructions are available at calartscouncil.smartsimple.com.

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the implementation of programming/services and throughout the proposal. Organization's leadership and participants center cultural, ethnic, and racial diversity.

Application Questions and Required Documents

1. Describe the elements of racial equity that are essential to the program/service and organization policies/culture. This criterion will be assessed by panelists during the review process. Your racial equity statement could include, but is not limited to:
 - a. A description of your region's landscape and how systemic racism has impacted your communities and field
 - b. How your organization is addressing issues of systemic inequities through racially equitable policies and practices
 - c. A description of the racial equity elements that support how the organization serves and uplifts the leadership of communities of color in your region, through your organizational leadership, community partnerships, mentorship, arts and cultural programming, accessibility, and outreach
2. Describe how the elements of racial equity show up in the programming/services and policies.
3. Describe how the leadership and participants demonstrate cultural, ethnic, and racial diversity.
4. Describe any strategies or progress the organization has made toward your racial equity elements that you are proud of and would want to share with the field.

Program Design & Implementation: Indicates clear artistic and community-based objectives, achievable goals, a realistic timeline, and appropriate budget. Design includes methods to evaluate and measure success, collect and analyze data, and document activities.

Application Questions and Required Documents

1. Select the artistic discipline(s) your project teaches:
 - Dance - contemporary, hip-hop, ballet, jazz, tap, house, movement traditions and forms of all cultures
 - Literary Arts - poetry, zine-making, spoken word
 - Media Arts - animation, video, digital photography, film, podcasts, other forms of new media
 - Music - traditional/culturally specific, folk, jazz, hip-hop, punk, classical
 - Theatre - devised, original works, playwriting, productions
 - Traditional and Folk Arts - basketry, embroidery, weaving, woodcarving
 - Visual Arts - murals, exhibitions, 3D, photography, sculpture, clay works, curatorial training
2. Provide a detailed description of your proposed project, including the hands-on learning to occur and the specific activities youth will engage in. Identify the activity locations, providing

the name of the artistic venues, community settings, and/or school sites involved. Include the number of sites to be served, estimated number of individuals participating, and the duration and frequency of program sessions (e.g. 1 hour, twice a week for twelve weeks). Be sure to include how your project will accomplish one or more of the program goals:

- Provide social-emotional creative experiences in safe and nurturing environments.
 - Foster creative abilities of youth through culturally and linguistically responsive arts learning.
 - Support arts programs that seek to activate youth voices, narratives, and perspectives.
 - Utilize cultural assets of the local community to support positive self-identification and respect for diverse cultures.
 - Empower youth through the preservation, revitalization, and/or reclamation of cultural practices.
 - Cultivate the development of transferable life skills such as critical thinking, problem solving, leadership, and collaboration.
3. Provide a detailed timeline of all key arts programming and/or services that will occur within the Grant Activity Period.
 4. Is your project tuition-based? If indicating “Yes,” the applicant must describe a robust equity and accessibility plan that includes scholarships and reduced fees.
 5. Are therapeutic outcomes proposed for this project? Confirm the qualifications and experience of any individuals supporting therapeutic outcomes who are involved in your project design and describe their approach as it relates to your project. Provide degrees, certifications and/or evidence of cultural competency for the participants being served.
 6. Complete a two-year budget snapshot table. Provide revenue and expense amounts. Address any significant changes in line items from one year to the next and explain anticipated surpluses or deficits.
 7. Complete a detailed project budget, including all expenses relevant to the stated project activities, and include rates of pay that appropriately compensate the labor of all individuals working on the project. Provide details for each line item to be funded by this grant.

Artistic Merit: California artists are involved at every stage of the project design and execution and demonstrate skills, expertise, and experiences that are central to the goals of the project.

Application Questions and Required Documents

1. Provide a brief biography for each key individual (artistic, technical, or administrative) involved in this project. Include name, title, whether to be supported by CAC funds, relevant experience as it relates to this project, and role within the proposed activities.
2. Describe how California artists are involved at every stage of the project design and execution.
3. Describe how the artist(s) involved demonstrate skills, expertise, and experiences that are central to the goals of the project.

4. Provide no more than three (3) samples that best portray your organization and its work. These may include artistic work, press materials, flyers, brochures, programs, newsletters, audio, video and other marketing pieces. Samples should be within the past two years and relevant to this grant opportunity.

Community Engagement & Social Impact: Project demonstrates reach and/or depth of engagement in an identified community. Project execution and evaluation involve significant community participation in accordance with the identified project outcomes.

Application Questions and Required Documents

1. Describe the community of youth who will participate in the project, including ages or age ranges served.
2. Describe how the project design provides for safe, healthy, and appropriate learning environments for the youth participants.
3. Describe how the artistic and/or cultural providers will measure the artistic and developmental outcomes of the youth participants.
4. Describe how your project design and implementation reflects a commitment to include and represent the communities to be served.

Accessibility: Demonstrates that its programs, services, information, and facilities where funded activities are to take place, including online spaces, will be accessible for individuals with disabilities, including but not limited to individuals who are Deaf, Hard of Hearing, Deaf-Blind, have difficulty speaking, have a physical disability, visual disability, developmental disability, learning disability, mental illness, or chronic illness.

Application Questions and Required Documents

1. Describe your organization's approach to ensuring the physical accessibility of programs and services for individuals with disabilities, as well as the accessibility of print and online materials. Consider organizational personnel and any partnering organizations, as well as beneficiaries of arts programming and services, and potential audience members in your response.
2. Identify the primary individual who will be responsible for managing accessibility for your organization. This may be a program manager, accessibility coordinator, or other staff member of the applicant organization. Include their name, title, phone number, and email address in the fields provided.

Panel Adjudication and Ranking Scale

Panelists review and rank applications and work samples using a 6-point ranking scale that can be viewed at [this link](#).

California Arts Council Decision-making

The final authority for grant awards is the appointed Council. After receiving and reviewing recommendations from Council committees, the Council will vote on final funding awards at a public meeting. Awards may differ from requested amounts based on panel rank and available funding.

Program Timeline

| | |
|-------------------------|-------------------------------------|
| Application Opens | April 5, 2022 |
| Application Deadline | May 31, 2022 |
| Panel Review | Approx. June – July 2022 |
| Funding Decision | Approx. July 2022 |
| Funding Notification | Approx. August 2022 |
| Grant Activity Period | November 1, 2022 – October 31, 2024 |
| Interim Report Deadline | November 30, 2023 |
| Final Report Deadline | November 30, 2024 |

Staff Assistance

Before contacting staff, check [FAQs](#) to see if application questions can be answered. If staff assistance is still required for guidance or clarification, email is the best way to contact Program Specialists. We recommend that you contact staff well in advance of the deadline to ensure you can be accommodated. People who are Deaf, Hard of Hearing, Deaf-Blind, or have difficulty speaking may dial 711 to reach the California Relay Service (CRS). Large print is available upon request. Translation services may also be available upon request.

Organizations seeking technical assistance should contact:

Natalie Peeples

she/her/hers

Arts Program Specialist

California Arts Council

creativyouthdevelopmentgrant@arts.ca.gov

Governor of California
Gavin Newsom



Arts Council Members

Lilia Gonzáles-Chávez, Chair
Consuelo (Chelo) Montoya, Vice Chair
Gerald Clarke
Vicki Estrada
Jodie Evans
Stanlee Gatti
Ellen Gavin
Alex Israel
Phil Mercado
Roxanne Messina Captor
Jonathan Moscone

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Office Hours
8:00 a.m. - 5:00 p.m., Monday through Friday

Purpose: The California Arts Council (CAC), a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

The Council: The appointed Council of the CAC consists of 11 members. The Governor appoints nine members, the assembly Speaker appoints one member, and the Senate President pro Tempore appoints one member. Council members serve without salary, elect their own officers, and meet throughout the state to encourage public attendance. This body sets policy and has final approval of CAC grants.

Native Land Acknowledgement: The California Arts Council stands in solidarity with all of California's Indigenous people. We acknowledge that our work takes place on the now occupied traditional lands of the Miwok, Maidu, and Nisenan people, who are the past, present, and future stewards of this place. We make this first step in our journey to develop relationships and cultural competencies to truly support native sovereignty.

Mission: Strengthening arts, culture, and creative expression as the tools to cultivate a better California for all.

Vision: A California where all people flourish with universal access to and participation in the arts.

Racial Equity Statement: As California's state arts agency, the California Arts Council is committed to racial equity both internally through our work environment, and externally through our programming.

- We are committed to ensuring that every policy enacted reflects democratic principles of equity and justice.
- We understand that enacting policy in a just and equitable manner considers critical issues of implicit bias and discrimination that requires concerted and purposeful action.
- We believe that bringing together Council, staff and other partners with differing backgrounds and life experiences will enhance our ability to increase opportunities for all arts service organizations to succeed.
- Policies, programs, and activities will be administered to identify and avoid discrimination and barriers to access, and to avoid disproportionately high and adverse effects on communities of color.
- Accountability to our grantees is of central importance to us. We understand the significance of evaluating the impact of our policymaking on grantees over time and utilizing this evaluation in the development of new policy initiatives.
- We are committed to the just and equitable disbursement of resources.
- We will obtain the following information when relevant and appropriate in order to utilize data to evaluate the impact of our equity goals: population served and/or affected by race, color, national origin, and income level, which will include diverse communities across the state such as: communities of color, racially and ethnically diverse individuals, tribal communities, immigrant and refugee communities, and communities that have principal languages other than English.

For the CAC, racial equity is a continual practice in listening, learning, and implementing. The CAC's Racial Equity Statement demonstrates a deeper commitment for us to do better for the field and our staff.

Funding: The CAC is a state agency, funded from the state's annual budget process and proceeds from the California Arts License Plate and the Keep Arts in Schools tax return voluntary contribution fund, supplemented by funds from the National Endowment for the Arts. Its grants are often matched by foundations, individuals, earned income, government agencies, in-kind contributions, or other organizations.

Information Access: Due to the Public Records and Open Meeting Acts, applications and their attachments are not confidential and may be requested by the media and/or public. Meeting dates and locations are posted at www.arts.ca.gov. Observers may attend but may not participate in, or in any way interfere with, Council meetings. Each meeting provides a designated time for public comment, although comments may be time-limited.

Grant Process: Applications are evaluated by panels of recognized field representatives who rank applications according to program criteria. The CAC staff provides information but not recommendations to the panel. The Council reviews panel recommendations before making final funding decisions. CAC staff is responsible for grant contract administration after Council approval. In dire or unexpected circumstances, the CAC reserves the right to make exceptions to any policy or procedure on a case-by-case basis.

Requirements: The CAC provides grant funding to individual artists and is mandated both by federal and state regulations to fund arts organizations that have proof of nonprofit status under sec. 501(c)(3) of the Internal Revenue Code (Fiscal Receivers are eligible in some programs), or under sec. 23701d of the California Revenue and Taxations Code, or entities that are a unit of government; and that comply with the Civil Rights Acts of 1964, as amended; sec. 504 of the Rehabilitation Act of 1973, as amended; the Age Discrimination Act of 1975; the Drug-Free Workplace Act of 1988; California Government Code secs. 11135-11139.5 (barring discrimination); the Fair Labor Standards Act, as defined by the Secretary of Labor in part 505 of title 29 of the Code of Federal Regulation; the Americans with Disabilities Act of 1990 ("ADA"); the Fair Employment and Housing Act; and the Personal Responsibility and Work Opportunity Reconciliation Act of 1996.

Ownership, Copyrights, Royalties, Credit: The CAC does not claim ownership, copyrights, royalties, or other claim to artwork produced as a result of a CAC grant. However, the CAC reserves the right to reproduce and use such material for official, noncommercial purpose, including but not limited to use on the CAC website, social media and print materials. In addition, the CAC requires documentation of grants activity and appropriate credit for CAC partial support.

Appendix A: Resources for Applicants

Grantee Requirements

Awarded grantees must comply with all requirements as stipulated in the grant agreement, including but not limited to the following:

- **Complete contract documents** - Upon notification of grant award, complete all required contract documents in order to receive grant payment. Contract documents must be received by the CAC within 60 days of issuance or the grant funding may be revoked.
- **Payee Data Record** - Each awarded organization or fiscal sponsor (if applicable) must complete, sign, and submit an STD 204 Payee Data Record as a required contract document before grant funds can be released.
- **Consistent activities** - Carry out activities consistent with the original proposal summary statement and the intent of the application as approved for funding, including in instances where the grant award may be less than the original request amount.
- **Approval for changes** - Programming activities must be completed as proposed. Changes must be proposed in advance and require prior written approval from CAC staff. Requests for changes are considered on a case-by-case basis.
- **Thank you letters** - To better inform our elected representatives of the value of the arts and the use of state funds, grantees are required to include copies of signed letters sent to the Governor, state Senate, and Assembly representatives thanking them for the grant. Local representatives may be found at this link: <https://findyourrep.legislature.ca.gov/>.
- **Use of CAC logo** - Use of the CAC logo is required on all printed and electronic materials and websites (programs, catalogs, postcards, posters, newsletters, leaflets, publications, etc.) that specifically reference this grant.
- **CAC acknowledgement** - The following acknowledgement of CAC funding is required on all printed and electronic materials: *“This activity is funded in part by the California Arts Council, a state agency.”*
- **Interim report** - Provide an interim report summarizing grant-funded activities and accomplishments within 30 days of the midpoint of the grant activity period. Grantees that do not submit reports by the posted deadlines may jeopardize their organization’s opportunity for future funding from the CAC.
- **Final report** - Provide a final report summarizing grant-funded activities and accomplishments within 30 days of the end of the grant activity period. Grantees that do not submit reports by the posted deadlines may jeopardize their organization’s opportunity for future funding from the CAC.
- **California Model Agreement (AB20) and indirect costs** - In order to comply with AB20 requirements, University of California and California State University grantees are required to secure an indirect cost waiver from the Regents of the University of California or the Board of Trustees of the California State University.

- **What We Do Not Fund**

Click [here](#) to review the list of activities and expenses that CAC does not fund.

- **Sample Fiscal Sponsor Letter of Agreement**

Click [here](#) for a letter template for applicant organizations using fiscal sponsors.

- **Definition of Signature**

Click [here](#) for information on acceptable forms of validation for required signed documentation.

- **Appeals Process**

1. Before requesting an appeal, check that your request qualifies by reading the following.

Appeals are only granted if:

- a. Panel's assessment was based on a misstatement of information in the application that negatively influenced the panel's recommendation; and/or
- b. Incorrect processing of the required application material, which negatively influenced the panel's recommendation.

Dissatisfaction with award denial or award amount does not qualify for appeal.

2. Request an official Appeal Form by emailing the CAC Program Specialist listed on your grant notification letter.

3. Fill out official Appeal Form and email or postmark to the contact listed on the form within 45 days of grant notification.